ROCK VIDEO SUPERSTARS

MICHAEL JACKSON

CULTURE CLUB

THE POLICE

DURAN DURAN

DAVID BOWIE

EURYTHMICS

PAUL McCARTNEY

BILLY JOEL

PAT BENATAR

DEVO

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Video screen shots by George Siede and Donna Preis

MICHAEL JACKSON

Michael Jackson has been called "the king of video," and one look at his award-winning videos for "Beat It" and "Billie Jean" will show you why. He followed these two great successes with "Thriller," which cost $1 million to produce, and a video collaboration with Paul McCartney called "Say Say Say."

CULTURE CLUB

The "Is he a girl?" questions have long faded from the headlines; Boy is Boy—period. Boy George can pout like a lost little girl in "Do You Really Want to Hurt Me" or wink like a streetwalker in "Miss Me Blind," and it always looks cute, cuddly, and definitely Boy-ish.

DURAN DURAN

It may have taken Duran Duran more than 80 days to go around the world, but when they finished their traveling they had some of the most exotic video clips this side of *Raiders of the Lost Ark.* And they've put them all to good use, in the popular video versions of "Hungry Like The Wolf," "Rio," and other songs.

THE POLICE

With his striking looks and wild fashions, Sting seems like he was made for rock video. But the Police lead singer got his start in film before the rock video phenomenon began, playing the king of the Mods in *Quadrophenia.* Read about the making of that film, along with the Police's many fine videos since then.

David Bowie

David Bowie is one of the most image-conscious and visually sophisticated of rock and roll stars. Small wonder, then, that Bowie's videos have consistently been adventurous, challenging, and slickly professional. From "China Girl" to "Let's Dance," they all manage to present serious messages in an entertaining way.

EURYTHMICS

It's hard to imagine a more ideal band for the rock video age. The Eurythmics have all of the elements that make good videos—a striking image (lead singer Annie Lennox), catchy tunes, and the imagination and hi-tech wit of producer David Stewart.

PAUL McCARTNEY

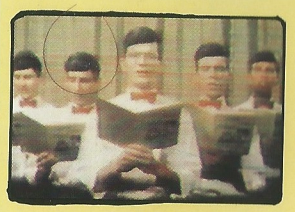
Paul McCartney was a rock video pioneer, and he is still making great films. All of his videos include hidden jokes and secret meanings, many of which are revealed here. (Do you know the *real* inspiration for the Buddy Holly look-alike in "Coming Up"? Or the real-life incident that "Pipes of Peace" is based upon?)

BILLY JOEL

Billy Joel was the surprise video sensation of 1983. Considering his background as a sensitive, observant and sometimes bitter songwriter, nobody suspected that his rock videos would be just plain funny. But funny they are, from the dancing grease monkeys of "Uptown Girl" to the staged reunion in "The Longest Time."

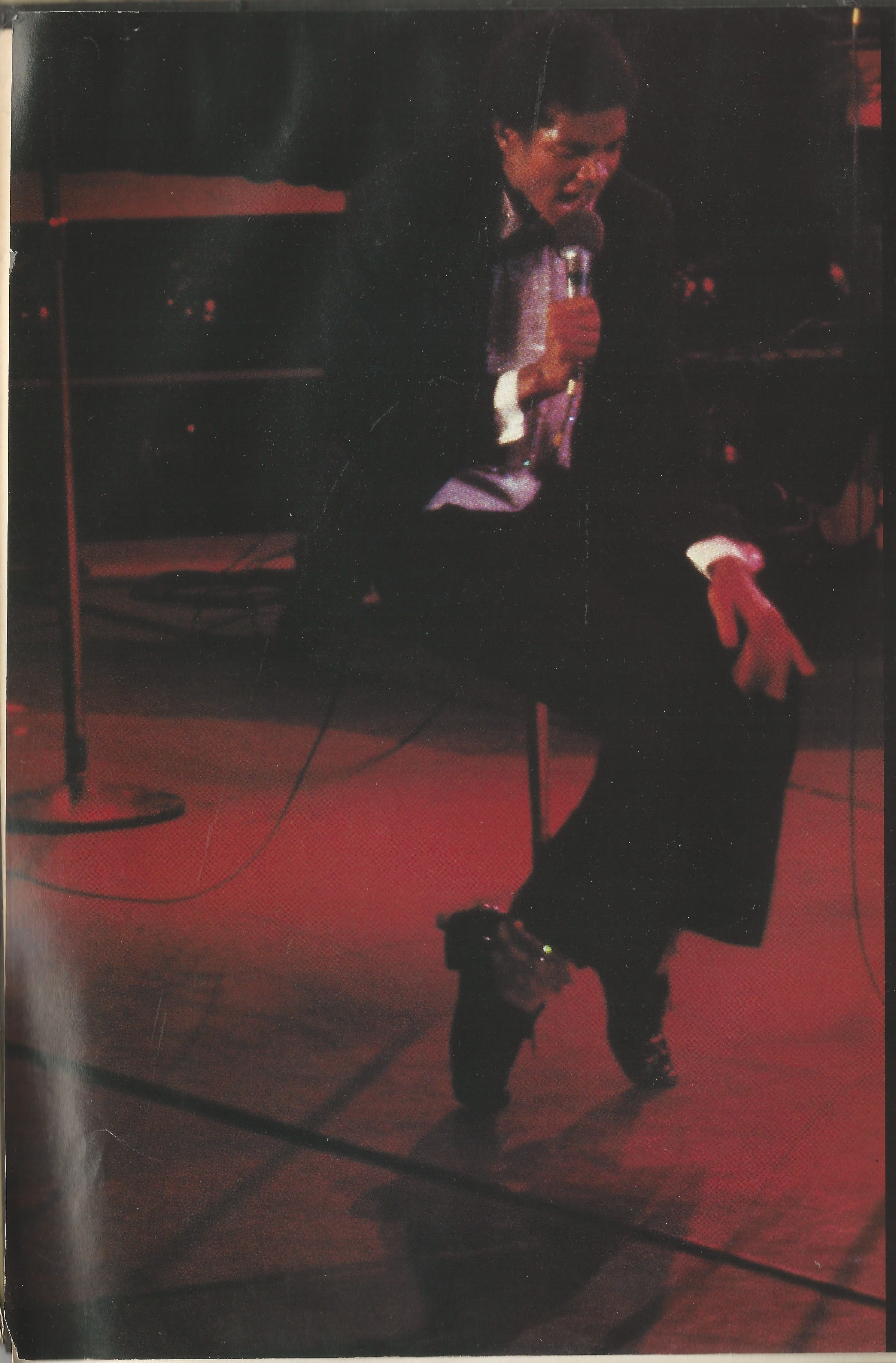
pat benatar

What's a petite opera singer doing in the tough, competitive world of rock and roll? Making hit records and starring in action-packed videos, if her name is Pat Benatar. Benatar is tough but polite, sassy but conventional, and has more presence in her videos than other performers twice her size.



DEVO

In the field of rock videos, Devo was breaking the rules before the rules even existed. Their early efforts, such as "Love Without Anger," "Whip It," and "Beautiful World," were released before many of the other groups in this book even existed—and they're just as funny today as they were then.



Superstar Michael Jackson.

MICHAEL JACKSON

It's a tremendous honor to be the top video artist in the world. It's a lifetime's dream to be the top recording artist in the world. To be both is to be. . . Michael Jackson.

Michael Jackson has always been a star, it seems. Many of Michael's millions of fans weren't even born when the Jackson Five's first single, "I Want You Back," came out in 1969. Michael was born on August 29, 1958, and he hasn't always been a star—just since he was 11 years old. But even though Michael has had number one records, sold-out concerts, TV appearances, and a leading role in a film *(The Wiz)*, he wasn't the phenomenon he is today until video.

Michael and video were made for each other. Video shows off all of Michael's incredible talents. It gives him a way of thrilling us and also lets us get to know him.

Michael was hardly an unknown before "Beat It" was such a hit on MTV. *Off the Wall*, his album before *Thriller*, quickly went platinum and boasted four solid gold singles ("Don't Stop 'til You Get Enough," "Rock With You," "Off the Wall" and "She's Out of My Life"). But when "Beat It," "Billie Jean," "Thriller," and Paul McCartney's "Say Say Say" hit the screens, it was almost as if Michael was a totally new person. Even longtime fans were dazzled by his dynamics, his presence, his dancing—that blend of intensity and vulnerability wrapped up in a whirlwind of activity. Compared to where he is now, "I Want You Back" or "Dancing Machine" or "Don't Stop" seem to be the work of someone else. Today, when fans think of Michael Jackson, they not only hear him, they see him.

A dark stranger is always following Michael in "Billie Jean."

BILLIE JEAN

As hard as it seems to imagine now, "Billie Jean" had to overcome a good deal of resistance to get on the air. When it was initially released, Michael Jackson's *Thriller* had begun its climb up the charts, but no one could predict that it would top both the pop *and* black contemporary charts and go on to be the biggest selling solo album in history. Unlike the rock-tinged "Beat It" single from that album, "Billie Jean" didn't appear to have crossover appeal at first. But with the "Billie Jean" video, director Steve Barron alerted the world to Michael Jackson's magical movements, and the rest is rock video history.

The story line of "Billie Jean" is simple: Michael is wandering through an imaginary city, troubled by the rumors that swirl around him and shadowed by a trench-coated stranger, who represents a prying press and public. No matter how hard the stranger tries to trap Michael, he can't be dragged down. For example, when the stranger tries to grab Michael and the Polaroid camera goes off, not only does Michael disappear from the scene but even the camera can't capture him; only the stranger is in the resulting photograph. This theme reflects both the unique position of a star and Michael's reaction to life in the public eye.

The most memorable sequence in "Billie Jean" is Michael's dance on a deserted street. The sidewalk panels light up as Michael's feet touch them, and his dance moves are so sudden, so unpredictable that it looks like director Barron would have liked him to try to stay on a single square so the man working the lights would have a fighting chance to keep up. Perhaps realizing that we couldn't get enough of Michael, Barron splits the screen vertically, slowing down and freezing the dance movements and even isolating Michael's intense stare while his body whirls.

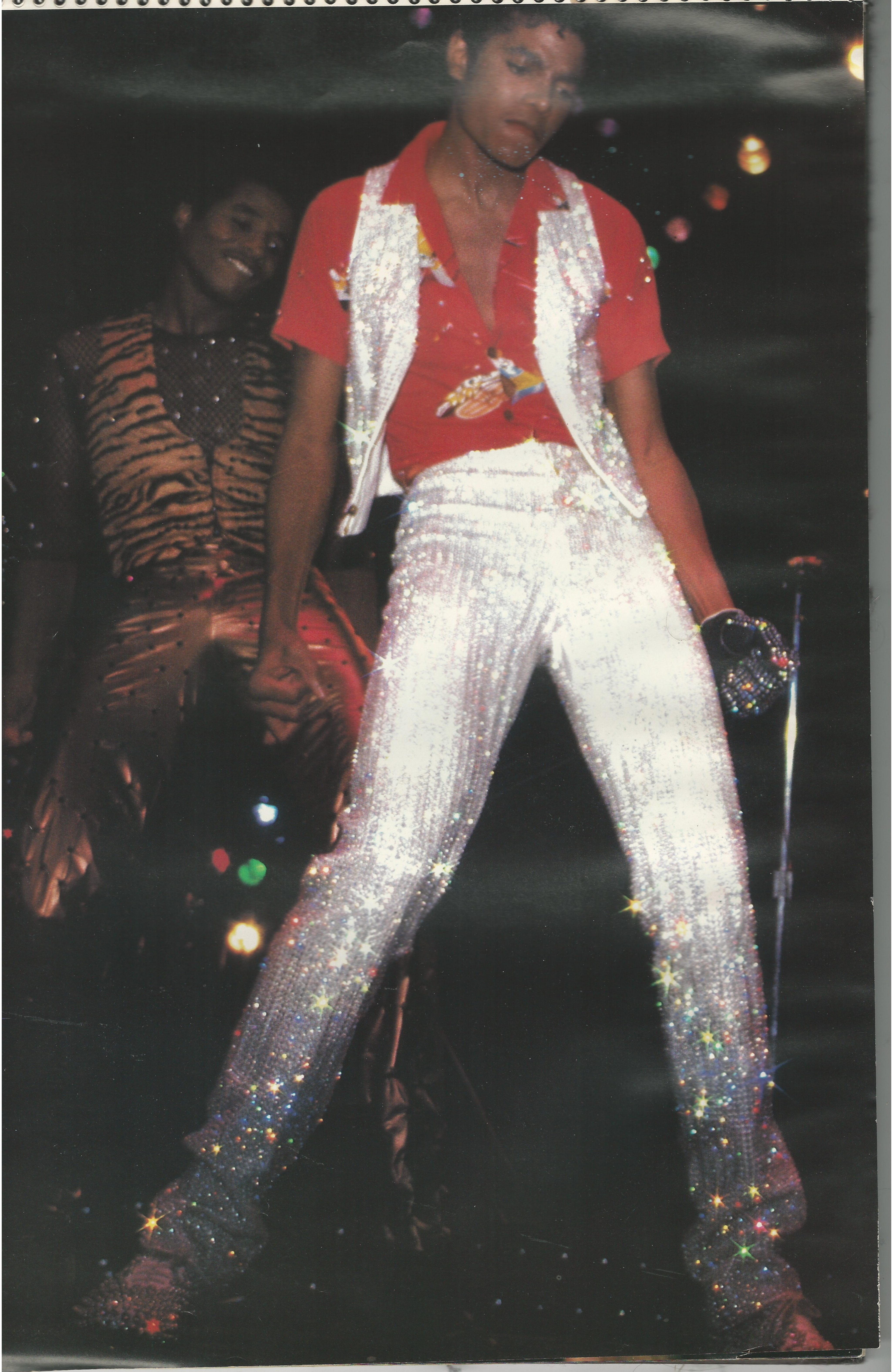
BEAT IT

This is probably the most famous rock video. It's won dozens of awards and, along with "Billie Jean," established Michael Jackson as a major force in the world of rock video.

Jackson told filmmaker Bob Giraldi, "This is my anti-violence movie," and Giraldi decided to shoot it in the tough Los Angeles barrio, the turf of street gangs, drug addicts, and winos. The chief of the Los Angeles Police Department advised against it. "There was a tremendous amount of initial concern on my behalf," admits Antony Payne, Giraldi's executive producer. "It really is an area where fools rush in where wise men fear to tread. But we thought rather than film it in Beverly Hills or in Hollywood where everything's easier, we'd go for the authentic smell about it. I think it shows in the picture."

Michael Jackson dancing with street gangs in "Beat It."

The gang members in this tape are not just actors who learned from *West Side Story.* The 40 extras that composed the two gangs in "Beat It" are real gang members, drawn from three gangs: the East Coast Crips; V.N.E.; and the Winter Garden and Whiteface. The gang members mixed in with the 14 hired dancers. According to Payne, the shooting went "extremely well. There was obviously a healthy respect for the street gangs by all of us who worked on the movie—tough street kids don't put up with any hanky panky. But when the dancers really started to get into it, the street gangs looking on thought, 'Hey this is something that's smart, what they're doing with their feet. I can't do that but I can respect somebody who can.' There was a sort of tit for tat, the understanding everyone was doing their own thing."



THRILLER

When you're hot, you're hot. Michael Jackson's "Thriller" was the most anxiously awaited piece of film since *Return of the Jedi*. But "Thriller" could reach people in a way that even *Jedi* couldn't: "Thriller" was on videotape, and on sale—anybody could possess "Thriller."

In "Thriller," Michael claims that he's "not like other boys."

And it seemed that everybody wanted to. *Making Michael Jackson's Thriller* (Vestron Video) shot to the top of the video charts, just as *Thriller* topped the record charts. Michael had almost single-handedly revitalized the record industry, and his tape almost single-handedly created a market for music videos. Michael had proved that videos could be much more than just promotional films. And the numbers showed that people would buy a music video for their home collection. In creating "Thriller," Michael not only produced a terrific piece of entertainment, he opened up a whole new era for performers.

Watching "Thriller," you can see the special attention that Michael and director John Landis (*Trading Places, An American Werewolf in London, Twilight Zone—The Movie*) paid to even the smallest details. The movie house marquee not only advertises "Vincent Price in *Thriller*," but the lobby posters hawk Price's other horror classics. And when Michael changes into a ghoul, not only does his face get creepy, but his jacket becomes soiled.

Former *Playboy* Playmate Ola Ray, who plays the part of Michael's girlfriend, is both innocent and devilishly attractive—she may even bring back fuzzy pink sweaters. And the choreography is done by Michael Peters, the man responsible for the dancing gangs in "Beat It."

SAY SAY SAY

"It's a bit of a classic," says the video's executive producer, British-born Antony Payne. But Payne isn't simply blowing his horn or the horn of director Bob Giraldi. "If you get two superstars of that calibre you can put them in front of a white wall and it will work," he notes. The "Say Say Say" video is much more than that, of course: the Mac and Jack show is chock-full of conniving hucksters, cavorting peasants, and medicine show chicanery.

Because Jackson was working on his *Victory* album and planning this year's Jacksons' tour, he could not fly to England for the shoot. McCartney wanted badly to do the video, so he and his family flew to the U.S. on a Concorde and chartered a plane to California.

The video was shot in secrecy in the fields of California's Santa Ynez Valley, hours from the media center of Los Angeles. Ironically, says Payne, the five-day shoot of "Say Say Say" coincided with the period that Secretary of the Interior James Watt was home on the range, riding his horse and mulling over whether to resign while the press waited anxiously. Where was that home? "Just down the valley, three miles away," says Payne. "Hundreds of them, every news service, every wire service. We were always waiting for news [of the video] to get out and suddenly we would have been inundated with more press than we possibly could have coped with."

Michael wins a fixed arm-wrestling match in "Say Say Say."

Word never got out, however. And the rapport Jackson and McCartney shared was obviously special. "It was a gas, a real gas, doing a video with those people," says Payne. Michael is magical, totally genuine."

THE PEPSI COMMERCIALS

With the phenomenal success of *Thriller* and its videos, 1983 was indisputably the year that Michael Jackson worked commercial magic. In 1984, the Pepsi Cola people signed Michael and his brothers for two magical commercials.

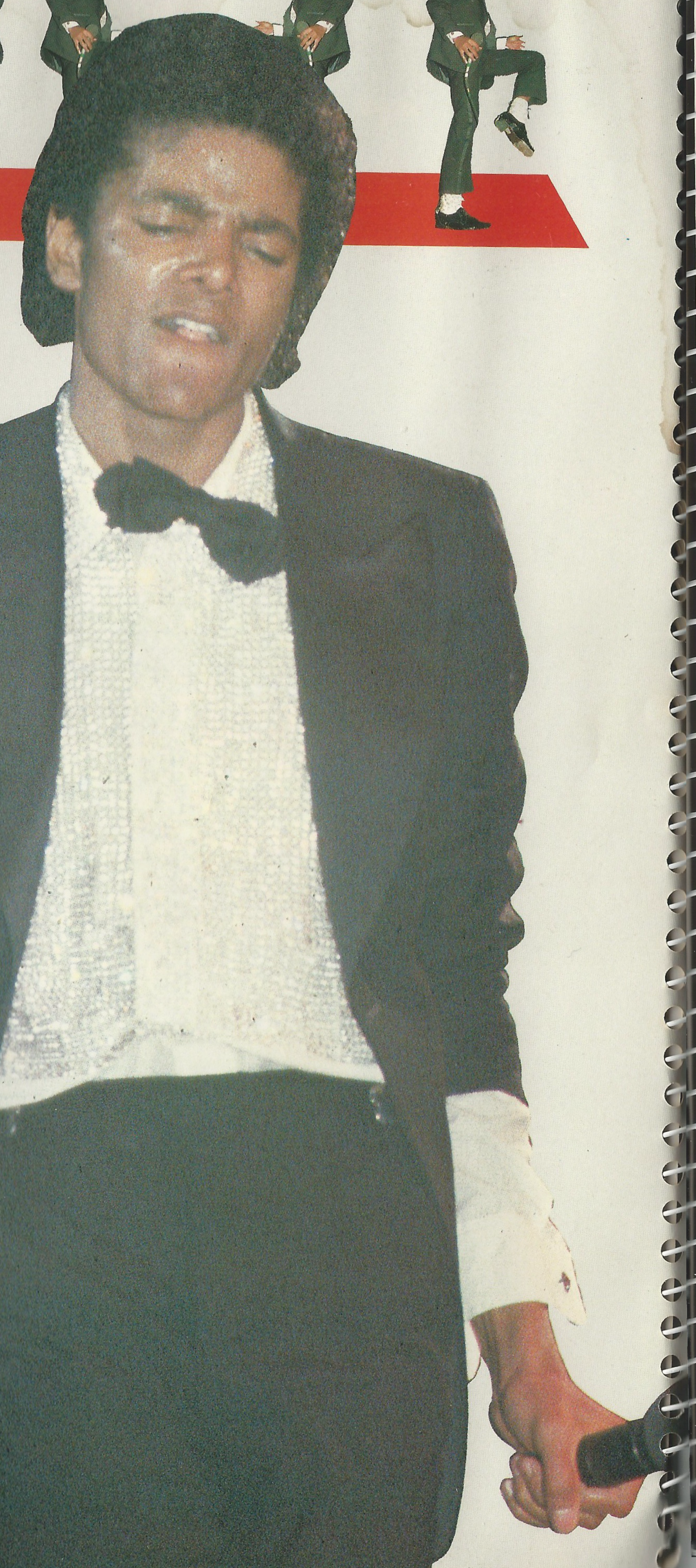
Pepsi not only signed Michael and the Jacksons—they got the whole team. "Concert" and "Street" were the names of the two commercials, and they were directed by Bob Giraldi—the hottest video director in the world after he and Michael did "Beat It." (Giraldi's earlier fame: directing the Lite beer commercials.) Michael Peters, who choreographed the electrifying dances in "Beat It" and "Thriller," did the same for "Street." Most important, the campaign's jingle was the music from "Billie Jean"—and Michael himself helped write the new Pepsi lyrics.

The two commercials show two different sides of Michael. "Concert" is spectacular, while "Street" is warm and personal. The youngster who dances with Michael in "Street" is Alfonso Ribeiro—the 12-year-old star of the Broadway show, *The Tap Dance Kid*. Michael and Alfonso became friends during the filming, and it shows. Look closely, and you may recognize where the film was shot: a street set used in the film *Annie*.

Michael Jackson and Paul McCartney in "Say Say Say."

It was while filming "Concert" that Michael suffered accidental burns and was rushed to a hospital. The finished "Concert" uses an earlier take, featuring all the Jacksons in a preview of their *Victory* tour. "Concert" was filmed in Shrine Auditorium in Los Angeles, which has lots of memories for Michael—it's also the place where he received a record eight Grammy Awards.

The Pepsi Commercials are a unique event in advertising. At approximately $2 million total, they are among the most expensive commercials ever produced. Yet, according to Pepsi, only Michael will ever sing the Pepsi version of "Billie Jean," and the campaign will end this year, probably in the late fall. That's a testament to Pepsi's belief in the singular magic and appeal of Michael Jackson.



Michael Jackson at age 25.

CULTURE CLUB

Style. Sex. Subversion. Those three words have been said to be what rock and roll is all about, and Culture Club has accomplished the last item (and worldwide acclaim) by turning the first two inside out. Boy George's style is simply to wear anything—sometimes everything—that catches his eye. His sex is outlandish, if not clearly pinned down. But George is so sweet and cuddly, he puts everyone at ease. He trades dress-up tips with Joan Rivers and returned the compliment when the group won a Grammy, saying: "Thank you America. You. . .know a good drag queen when you see one." Not surprisingly, no one was offended.

"I didn't suddenly discover Culture Club and think whooooah let's get a wacky image," Boy testifies in the English fan book *Boy George In His Own Words*. "I've always dressed up. I've been doing it for years. . . .I'm not camp. I'm a geezer. I'm not a raving queer. I've got a bit of character. I just ignore people who shout at me in the street." These days, the shouts are for an autograph. Along with Eurythmics' Annie Lennox, Boy George has turned upside down the usual mores of pop fashion in America. The "Is he a girl?" questions have long faded from the headlines. Boy is Boy—period.

Culture Club's videos have, naturally enough, put Boy George at center stage—and often at center pasture, or center courtroom, or center airplane. "The main thing," says producer Adam Whittaker, "is to have as many scenes as possible in them of George looking good. Winking and pouting is what he likes big close-ups of. We always try and put a few of those in." Whittaker works for Limelight, England's major video production company. Their company has produced all of the Culture Club videos, except for "Victims." Directors have had primary responsibility for the scripts, but Whittaker notes that "as time has gone on George has been more and more involved."

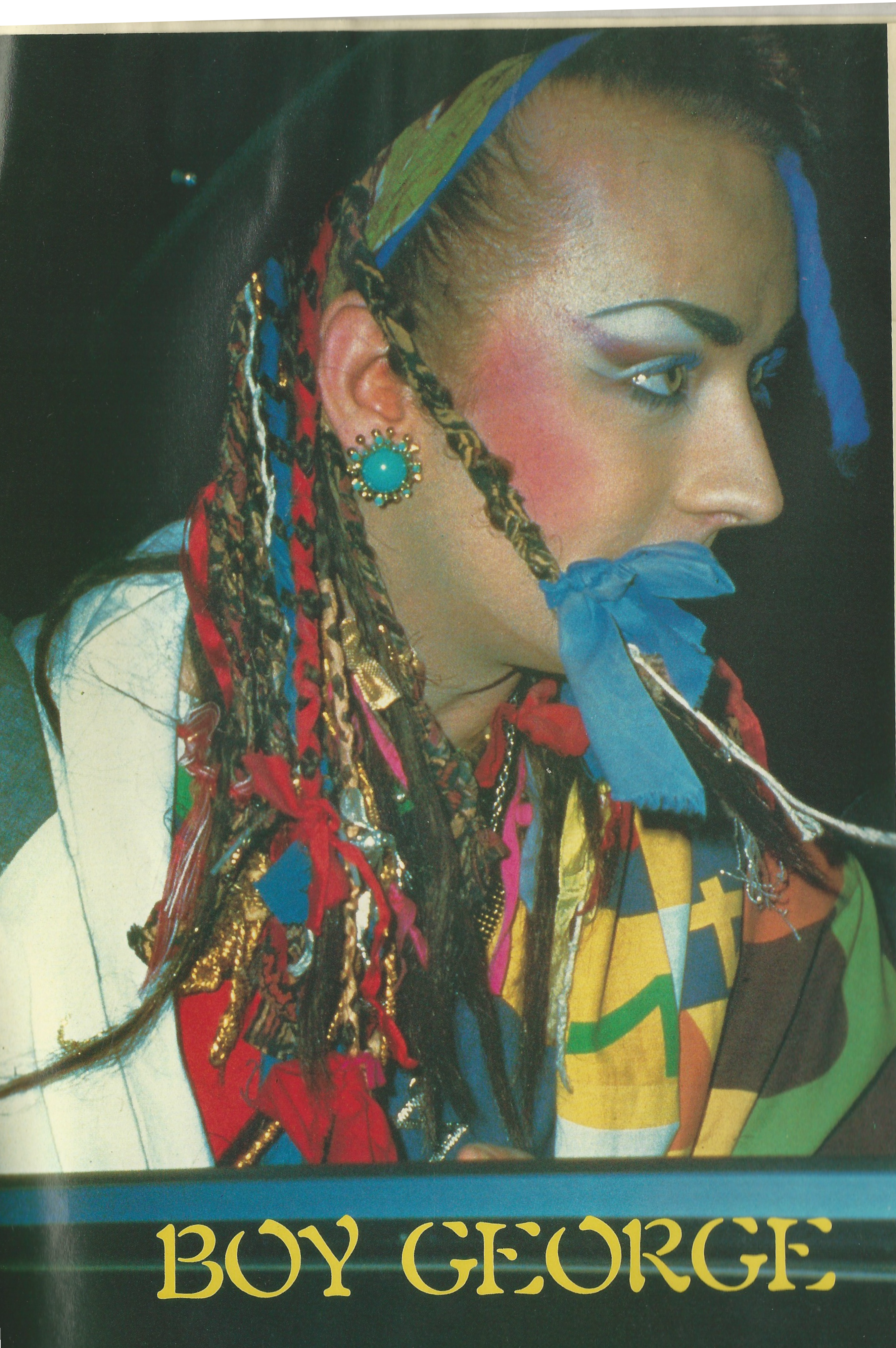
"DO YOU REALLY WANT TO HURT ME"

We begin at Soho's Gargoyle Club in 1936. That effeminate character cavorting among the tables and the fashionably dressed patrons isn't our boy, Boy. Surely, it's not going to take them long to kick him out of there. Soon Boy George, smiling all the way, is ushered out with a waiter on each arm. Next he's in a courtroom, pleading his case. (What's the charge?) Zip! We're through Boy's blue glasses and we're poolside at the Dolphin Square Health Club. 1957. Again, Boy is doing his

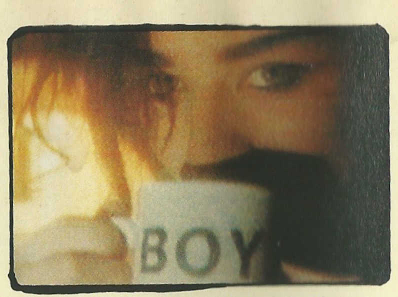
"Do You Really Want to Hurt Me" has Boy visiting a health club.

Boy George, Culture Club's cross-dressing lead singer.

CULTURE CLUB



Part of the colorful cast of "Karma Chameleon."


Personalized coffee mugs introduce the band in "Time."

Boy is always in the spotlight in "Church of the Poison Mind."

"Miss Me Blind" features some of Boy George's wildest outfits.

schtick—mincing past the sunbathers, singing his sly song of nonviolence (but do we detect an aura of masochism here?). Again, the anti-fun squad—this time two lifeguards—lead Boy away from the mad crowd. Poof—he's back in court; later, he's in jail with his Culture Club mates, leading them all in Culture Club's brand of jailhouse rock.

The message in this, Culture Club's debut video, directed by Chris Gabrine is "get used to it, folks—there will *always* be a Boy George." Says Culture Club's Jon Moss in the fan book "When Cameras Go Crazy": "The thing about George is that he didn't need to be all dark and bleak, because he's really a happy character. And all our songs are childish in a way. 'Do You Really Want to Hurt Me' is quite childish, but it's great. It's got real affection and warmth and that is what George is."

KARMA CHAMELEON

Like "Do You Really Want to Hurt Me," this video takes you back in time. Peter Sinclair, director of "Karma Chameleon," concocts a charming period piece set in the 19th century. George and the boys are on the banks of an ersatz Mississippi River, cavorting with a gaggle of brightly dressed men and women. George, a one-man fashion parade, is all smiles, but a scoundrel is in their midst: the slick, top-hatted gambler who has cleverly picked a gold pocket watch out of a band member's vest pocket.

As in general with Culture Club videos, the action that takes place in "Karma Chameleon" has little to do with the song's lyrical content. But what's important is that the moods match. Both are light, affecting romps, the song through the ups and downs of romance, the video through the ups and downs of an afternoon of adventure. And even when the gambler is caught with the gold watch while playing poker on the riverboat and forced to walk the plank, the atmosphere is still lighthearted; the gambler's limbs are not bound, and he gets to land in the water and shake his fist at his accusers.

TIME (CLOCK OF THE HEART)

Not the most daring or imaginative of the Club's videos, but they were still getting the hang of it at the time. Fact is, Boy George & Co. became so big so rapidly that the demands on their own time must have been enormous. Limelight, their production company, has chief responsibility for the scripts. You get a strong sense that "Time" could have been a much stronger video if the band and director Chris Gabrine had more, well. . . time. As it is, "Time" tends to keep to time/clock imagery a bit too much. It's one thing to stick too closely to a song's lyrics, and quite another to stick too closely to its title! The shot of Boy in the clockface is a case in point.

But, as Mikey told the authors of *When Cameras Go Crazy*, a book about the band: "The 'Time' video was good fun. It's George's creation—it's good, it's warm. . . it has that family feel. . . .All four of us sitting 'round drinking coffee [near the end of the clip] and everybody's cup has got their name on it—Mikey, Boy, Jon and Roy." A clever way to introduce the members of the band too, he might have added.

I'LL TUMBLE 4 YA

"I'll Tumble 4 Ya" was one of two Culture Club videos directed and scripted by Zelda Barron, mother of director Steve Barron (who directed the "Billie Jean" video). "That song was never released in England as a single," says producer Adam Whittaker. "That was made purely for America. Sometimes, if you were going to make a video for America you could maybe include some things in it you wouldn't be able to include if it were to be made for daytime children's television here on the BBC. You could be a bit more risqué." Barron's video, however, is fairly mild. Again, we find Boy George having his wily ways amidst a crowd. The Culture Clubbers stumble into a gym where female dancers and clowns do what the song suggests: they tumble for you. George is wearing a flannel lumberjack-type shirt. It's a simple, soulful song, and the video simply captures that spirit.

CHURCH OF THE POISON MIND

The video of "Church of the Poison Mind," directed by Chris Gabrine, is a story of pursuit and escape—a tale reminiscent of the Beatles' experiences in "A Hard Day's Night." Produced after Culture Club was an established hit in England—and as they were on their way up in the States—Gabrine's video initially places Boy George and crew in a car, happily cruising down the street. George is winking and nodding at us, turned around in the front seat as the three others croon harmonies. Suddenly, a team of Japanese photojournalists pop up in the car, and Boy and the boys are forced to flee.

Quickly, they duck into a room. The photobugs burst in moments later, only to find a dozen Boy Georges. In another chase, the quartet races up a fire escape and jump into the cockpit of an airplane, where they can safely sing their song (they hope). This is Culture Club's real flight of fantasy. The video's last shot shows the plane approaching the Statue of Liberty, a symbol of America and all the added pressure of American media attention.

MISS ME BLIND

"Miss Me Blind" is Culture Club's furthest fling yet with surrealism, costing over $100,000, more than four times the expense of their first video, "Do You Really Want to Hurt Me." Zelda Barron directed it, and she and Boy George came up with the script. "He wanted his Japanese friend Miko to be in it," says producer Adam Whittaker. "It wasn't written around her, but it was written so she could be included in it."

Shooting in Bray Studios outside London, near Windsor, Barron tossed together a careful collage. Rapid-fire images dominate most of the screen, and images on a filmstrip itself crawl down the right half of the screen. Aside from Boy George, the central image is a burning guitar. At the end of the song, a temple burns as Boy and Miko try to beat it out.

There are many Japanese symbols—from kick boxing to Japanese letters—and much confusing action. The only literal tie-in with lyrics is a joke: when George sings "I know you'll miss me, I know you'll miss me blind," a window blind often appears on screen. At the end, Boy George bids us adieu with his familiar wink.

The complete Culture Club.

DURAN DURAN

It may have taken Duran Duran more than 80 days to go around the world, but when they finished their traveling, they had some of the most exotic video clips this side of *Raiders of the Lost Ark*, and were worldwide stars to boot. Sites of various Duran Duran recording and video projects have included Antigua; Sri Lanka; Sydney, Australia; and Montserrat. Continual country-hopping has reinforced Duran Duran's image as young jet-setting rock and roll playboys, always off on one adventure or another.

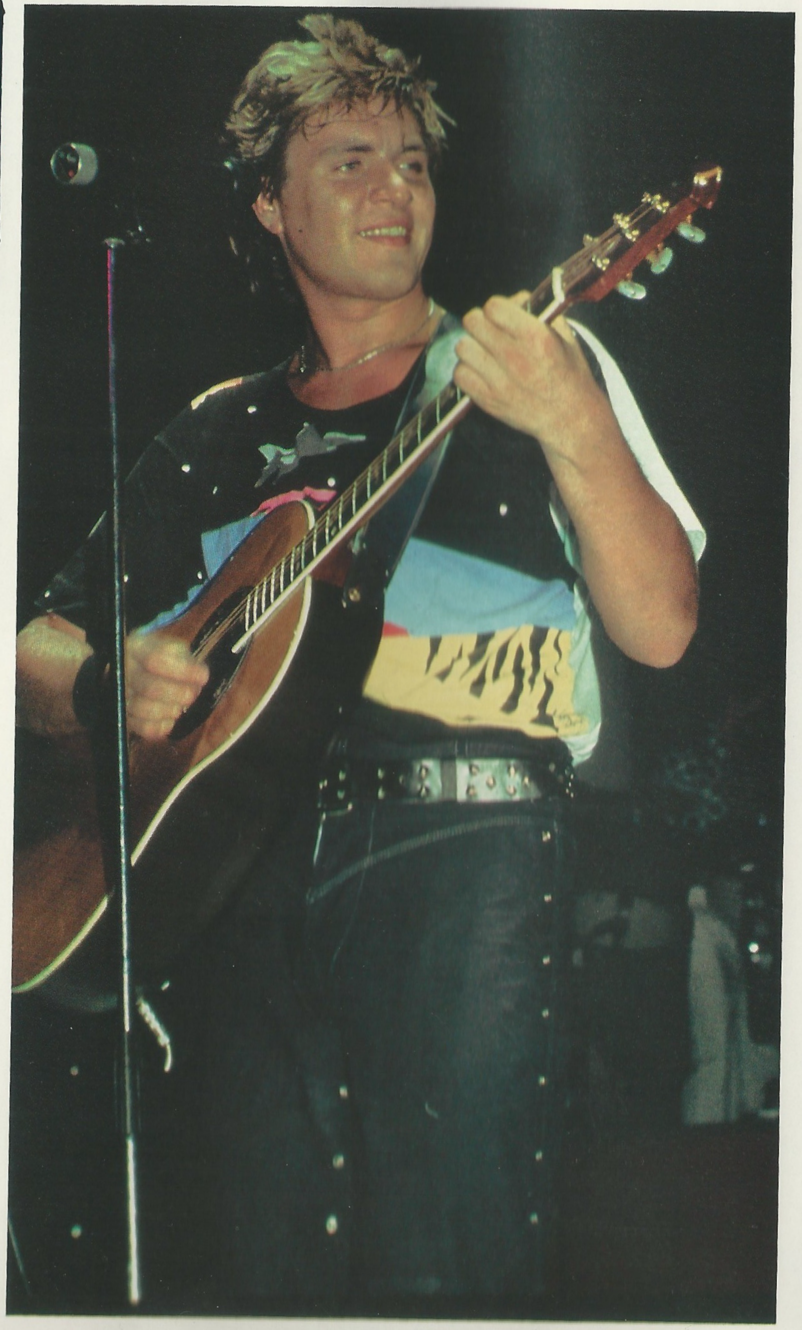
In the British fan book, *Duran Duran in Their Own Words*, bassist John Taylor notes "Simon's always had this fascination with women. Half the time he writes for the videos just to get to work with some chicks." Simon is, of course, lead singer Simon LeBon. He explains his interest in video slightly differently: "I take video seriously. I see it as an art form. Most people see it as a promotional device or as a medium for documentary. That's what the Police do. I think there's only Toni Basil and ourselves who take video very seriously. I draw a parallel with video and the film industry in the twenties when talkies first came about. Videos are the 'talking pictures' of today's music industry."

Video has made Duran Duran stars. Prior to their heavy MTV exposure in 1982, they were shunned by commercial radio stations. But their lush, surrealistic videos—and their "new romantic" look—made people listen to their music. Today, they're known as a great musical group as well as a great video group.

Simon wakes up from a bad dream in "Union of the Snake."

UNION OF THE SNAKE

"I don't believe that a video should be limited to following a song's lyrics," Simon (as well as the other band members) tells interviewers every time the subject comes up. Proof? Look no further than "Union of the Snake," the first monster single from *Seven and the Ragged Tiger*. Working for the first time with director Simon Milne, Duran have fashioned their most elaborate video offering to date, a primal fantasy that includes (but is not limited to) druids, half-man/half-reptile creatures, a hidden, mystically protected elevator that descends to the nerve center of a civilization buried beneath the desert, and groups of children that seem to have had their free will taken from them. Unlike most Duran videos, where the group members are active characters, even heroes, "Union" asks them to be very passive. In a sense, all Simon does is ride down the elevator and later ride back up again accompanied by one of the children. The other Durans are merely present in the shots—they don't have significant roles.



One of the many exotic locations used in "Hungry Like The Wolf."

Of course, that may be because the entire adventure could be just Simon's nightmare. In the beginning, after trudging across the desert to a parked truck, everyone except Simon suddenly falls asleep. A woman dressed as a bellhop appears from nowhere and leads Simon to the elevator. They descend through a series of scaffoldings, snarled at by creatures that looked like they escaped from *Cats*.

After he returns to the surface his mates are awake, but now Simon's asleep. For mysterious reasons, or perhaps no reason at all, the ridge above them erupts into an inferno. Simon stalks towards it and crumbles before the flame.

HUNGRY LIKE THE WOLF

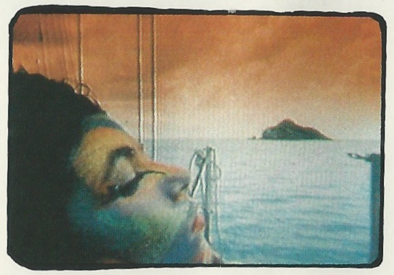
Along with "Girls on Film," "Hungry" cemented Duran's reputation as a band that creates truly different and exciting videos. Filmed with Russell Mulcahy in Sri Lanka (previously known as Ceylon), it is part *Johnny Quest*, part *Boy Commandos* and part *Cat People*, all wrapped around an agile take-off on *Raiders of the Lost Ark*. But concentrate on making sense of this exotic adventure and you miss the fun. Mulcahy's Saturday morning serial approach keeps you off-balance through bazaars, canoe trips and Simon stalking a half-wild woman through the grasslands.

So what's it like in Sri Lanka? "When you're strolling down the street, suddenly you turn around and there's an elephant behind you," says keyboardist Nick Rhodes. "At first it's a bit of a shock, I can tell you. I was sitting down in a restaurant when we were filming the final scene for "Hungry Like the Wolf" and there's this snakecharmer sitting down with a little pipe, turban on, basket in front of him. And I thought no, he's not going to. . . .So I went up to him and said, watcha got in there, eh? He taps the basket and these two cobras come wriggling out. I think I nearly got rigor mortis."

The movie-star glamour of both the band and the location aside, "Hungry Like the Wolf" is a fast-paced film that also benefits from one of the band's most rousing choruses. It also gave them the swashbuckling look they've adopted ever since (will they never give up those bush hats?).

RIO

"We spend fortunes of our money making videos," boasted Nick Rhodes in the British fan book *Duran Duran in Their Own Words*. "We don't do that 'cause we're mercenary businessmen, but because we wanna make videos that we are proud of and that are new and different to everybody else's." "Duran Duran are a worthwhile investment," a spokesman for their record company, EMI, told the British music paper *Melody Maker*. "The songs they write lend themselves to visual interpretation. Some groups will be victims of the video age if their material does not translate naturally into visuals."



Some of the shots in "RIO" have a surrealistic look.

For "Rio" Duran Duran takes to the waters of Antigua. We've always suspected Duran Duran are yachting types and here they welcome us aboard a ship, the main playground for this video. The music's shimmering, bubbling characteristics are matched by the video's when boys and girls pop up from under water and a sax solo is relayed from the mainland. Once again, Duran's uncompromising stance—life is a carnival—makes a big splash. What could be more fun than beautiful girls and water sports?

GIRLS ON FILM

No question about it: in its unedited form the titillating "Girls on Film" is the most controversial, most talked about of all rock videos. Frontal nudity. Suggestions of lesbianism. Softcore erotica. It's one video that might as well have had "Not For MTV Play" stamped on it.

Simon LeBon, John Taylor, Andy Taylor, Nick Rhodes, and Roger Taylor.

A pillow fight is part of the action in "Girls on Film."

Which was exactly what Duran Duran's management had in mind when they pitched their proposal to video makers Kevin Godley and Lol Creme, the notable British men who have produced videos for everyone from Graham Parker to the Police to Culture Club. It all came down this way three years ago, according to Godley: "The management of Duran Duran knew exactly what they intended and the brief they gave us for the projects was, 'Listen, boys, Duran Duran aren't really happening in America yet. They're tickling a little bit; we want something that's gonna make the band talked about. We want a video that is not necessarily for television at all, but is going to be played in video clubs and will get them big by word of mouth more than anything else. . .we don't mind if the band don't appear in it that often.' "

The mission was accomplished. It's difficult to recall what, if anything, the song "Girls on Film" is about; in fact, it's difficult to imagine the song without the video. Godley and Creme's surrealistic, sexy video turned the song into a hit and established a beachhead for Duran Duran's American assault. As the boys in the band play their instruments, photographers snip-snap. Girls disrobe, mud-wrestle each other, face off against a sumo wrestler, and get hosed down. It's a glossy, high-style wet t-shirt contest come to the screen.

Shortly after getting the brief for the video, Godley and Creme took off on separate vacations: Godley to Paris, and Creme to Los Angeles. They then came up with the clash of ideas that permeate the video. "Lol came up with the mud-wrestling things," says Godley, "because in Los Angeles he actually saw some mud-wrestling. In France I went to a lot of fashion shows. We combined the elements of the two basic ideas together in a very very strange, surrealistic fashion show where anything could happen—and did!"

How does Godley react to accusers who decry that the video is sexist and exploitative? "Oh yeah, I agree with them," he says. "It is! Doesn't make me feel bad. That's just how it turned out and it was what they wanted. We weren't worried about sexism at that particular time. All we were interested in doing was a nice, entertaining little film that was a bit risqué."

PLANET EARTH

One of their first and still the most riveting, this tight-lipped and high-tech video features lots of lighting effects: bands of light across the eyes, bodies suddenly lost in shadow. Commercials for perfume, sunglasses and soft drinks grabbed the look immediately.

The Durans play on a pillar stage in "Planet Earth."

For all its drama, this video was done relatively inexpensively. Director Russell Mulcahy's achievement was to take the most banal video approach—studio performance—and transform it by using imagination, not money. Icy colors and geometric shapes in the background make it look like Duran are performing in Superman's hideout. Bars of light and color across the screen add to the futuristic atmosphere. Shots emphasizing depth of field—Durans in the foreground, gypsy dancers over their shoulders—makes the clip look bigger. The grand inspiration was to superimpose fast-moving computer-character data over the various shots during the middle section. It looks expensive and important—"DOOMSDAY" blinks on at one point—and the computer association provides a sharp contrast to the "New Romantic" look that Duran sported at the time.

"Planet Earth" comes across as a bit spacey. The Durans definitely exhibit less individual identity and personality in this early effort than they do now, but shots of Simon and the others minus their shirts didn't slow their quick rise to video fame, either.

NEW MOON ON MONDAY

Has Simon become hooked on Hitchcock movies? Or is it *Hogan's Heroes?* In "New Moon on Monday," the Durans lead a secret resistance movement. Leaflets from hidden printing presses are passed to the citizens. Explosives are packed onto a horsecart. Soldiers patrol misty streets. What's happening?

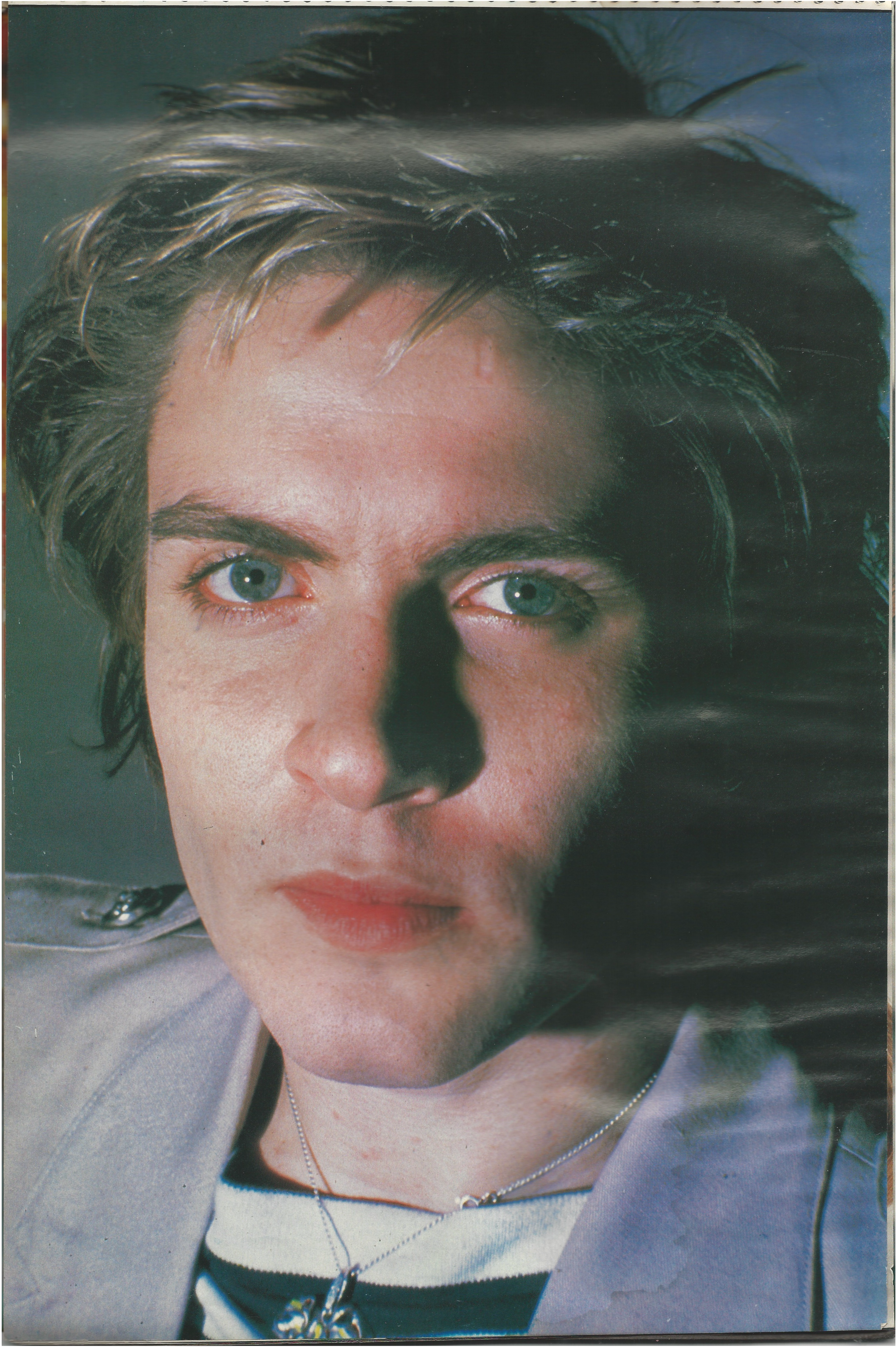
In "New Moon On Monday," Simon LeBon leads a revolution.

"Repression of the people," say Duran's management. A trip to France, more likely. As a spy story, "New Moon" will never make people forget *The Third Man* or *The Maltese Falcon.* Director Brian Grant spends so much time suggesting plots, intrigue and danger that the end is a bit of a letdown. All this hiding and scheming to defeat a dozen guys on horseback?

No matter, really. This is a video designed for clubs, not living rooms. Though the plot is a bit simple, the video does capture the anthemic nature of the chorus. The song may or may not be about "liberation" from occupying forces, but it does have a ring of triumph.

In some ways, the video triumphs over the song itself. It hits you with brilliant images every time you glance up: the creaking printing press (literally an underground press); the patrol's lights; the torchlit confrontation; and real fireworks to celebrate victory. To fully enjoy this one, just dance, don't analyze.

Simon LeBon is the lead singer for Duran Duran, and he always has a prominent role in their videos. He is 25 years old.

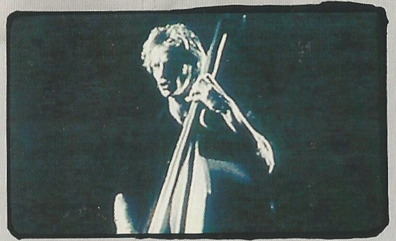


THE POLICE

Long before Sting became a household word, the Police gave considerable thought to the star-making machinery and the artistic toll it often takes on bands. In 1979, when the Police were just starting to capture America's fancy, drummer Stewart Copeland explained just why the Police were able to break through at that particular point: "What happened to the music picture in England is that the punks kicked down the music business establishment's doors. They broke through the rigid system that blocked out any new talent. America is going to benefit from that, anyone who loves music [will]. Rock and roll doesn't have to have sweet strings, the big plush sound and heavy production, all the cellophane wrapping of the old style. I'd like to see a whole change of values, heroes, fashion, *everything*—the younger generation rejecting the older generation."

It's been five years since that discourse and the Police are now leading the sort of popular rebellion Copeland once just hoped for. The new values Copeland talked about back then are very much in evidence with today's Police. They're worldwide pop stars, idols to some, but they've insisted on maintaining a progressive musical base, rather than just duplicating a successful style. Their videos, too, are moody, experimental pieces, not just expensive sets on which the trio dances and poses. Guitarist Andy Summers told Creem magazine last year that the Police are not resting on their laurels at all. "We have to go on and make a better album, that's the way it always is. There's no resting. We can't stay the same."

EVERY BREATH YOU TAKE



"Every Breath You Take" features Sting playing a string bass.

"Every Breath You Take," the first of three Police videos produced by Kevin Godley and Lol Creme, marked a change in direction in the band's video work. "All the stuff that had been done before was very teenage, for want of a better description," says co-director Godley. "It worked well for the music they were producing at the time. However, *Synchronicity* was a departure for them, not quite what people expected from the Police, and it required coming up with some ideas that were, perhaps, sophisticated." The album's first single, "Every Breath You Take," was 1983's big summertime hit. But it wasn't your usual fun-in-the-sun type of pop tune. It was a terse, moody song dominated by a minor key melody, and the London-based directors fashioned a stark black-and-white performance video to match.

According to Godley, "We went to the States to meet the guys and before we left, purely by chance, on English television there was a program that dealt with films made for film jukeboxes in the 1940's for black jazz musicians. We kind of liked the black-and-white look of these things. And strangely enough, on meeting the guys, they showed us a film that they'd got hold of on videotape called 'Jamming the Blues,' which was in fact one of those 40's-styled films. We were obviously, immediately, thinking along similar lines." The "Every Breath You Take" video features many long shots, as opposed to

Sting knocks down the candles in "Wrapped Around Your Finger."

the quick cutting often prevalent in rock videos. "The song is a lonely kind of song," says Godley. "We wanted whatever mood we created as a backdrop for the song; we didn't want to fill it with unnecessary paraphernalia. The only element we added was the window scene, which was a symbolic watching situation."

WRAPPED AROUND YOUR FINGER

In "Wrapped Around Your Finger," video directors Kevin Godley and Lol Creme have created another moody masterpiece. Godley and Creme—who incidentally were half of the rock band 10cc before their filmmaking careers took off—lit 1,000 church candles in the A&M studios in Los Angeles, arranged in a spiral, four parallel lines, a random arrangement, and a runway (which Sting crashes through at the end). They planned the elaborate layout by sticking toothpicks in a huge piece of polystyrene. When the candles were arranged it was up to the Police, Sting in particular, to wander about in their midst—in double time!

"The shooting was completely opposite to what the thing turned out to be," muses Godley. "The finished thing is very graceful and smooth, whereas the actual shoot day was complete and utter chaos, people leaping through candles, knocking things over." Godley says they decided to shoot the video at 50 frames per second—double speed—so that when played back it was in slow motion. "It was an experiment, really. To have everything moving in slow motion for that graceful feeling that the track exudes. It really worked well from our point of view. We were aiming for a vaguely religious undertone, because the track has got that." Godley says that they had no real problems with the candles. "Occasionally," he recalls, "we had one rogue candle that burned deeper than any of the others, but we quickly swapped them around."

In "Synchronicity II," Sting tries to look like Billy Idol.

SYNCHRONICITY II

"Synchronicity II" is a fierce, frightening, futuristic video, with mounds of musical equipment piled high, tatters of cloth and debris flying across a windswept stage, and unshaven Sting looking positively malevolent with his spiked hair. It's *The Road Warrior* come to rock video, or as co-director Kevin Godley describes it "a post-nuclear set." Jarring camera angles, brilliant lighting, propulsive music, and an unsettling undertone characterize this video, shot at London's Shepperton studios. "There's a lot of violence, without actually showing too much violence," says Godley. What he means is that the violence is implied through the controlled chaos of the video and the taut structure, driving beat, and unresolved tension of the song.

Sting playing and singing at one of the Police's many concerts.

All did not flow smoothly on the set. "We had a fire," says Godley. "In each of those mountains was a rather large light, lighting the mountain from the inside, and there was so much litter about, that the set caught fire at one point. We had a little bit of a panic, but we kept the cameras rolling just in case." But there are no flames in the finished video. "It was too silly," says Godley. "There were crew members leaping all over the place with fire extinguishers."

The only cut away from the action-packed studio are two tranquil shots, in the middle and end, where the camera sweeps across an expanse of deep blue water. Those segments were filmed at Scotland's famed Loch Ness. To the filmmakers' disappointment they never saw Nessie, the monster that supposedly inhabits the lake. "We waited all night, but he never showed up," says Godley. Speaking of monsters (or monsterish behavior), prior to this video Sting played the devilish Martin in the film *Brimstone and Treacle*. "He fancies himself as an evil character," says Godley. "He does it rather well."

POLICE AROUND THE WORLD

In this film, the Police take you with them around the world on their

The Police: Andy Summers, Sting, and Stewart Copeland.

1980-1981 tour. It starts in Japan, ends in Los Angeles and goes everywhere from Australia to Egypt to Greece to South America in between. You get to see Andy, Stewart and Sting behaving like tourists: riding camels in Cairo, sumo wrestling in Japan, riding a rickshaw in Hong Kong, buying native Indian records in Bombay.

Police Around the World, directed by Kate and Derek Burbidge, is a rock and roll version of Disney World's EPCOT center: you get quick, cursory glimpses at neat foreign countries all in less than a day—in this case, 77 minutes. The Police are shutterbugs, and we see them snapping photos everywhere. In Bombay, Miles Copeland, Police manager and IRS Records honcho, apologizes to a ladies club putting on the Police's charity ball, for his brother's constant filming: "He just can't see anything unless he sees it through a camera."

The Police *do* play some concerts, of course. Concert songs are generally spliced into the other segments. For instance, they begin playing "Next To You" and before you know it, Stewart is explaining about Sting. "He's superior to me because I'm less humble than him. I'm an arrogant twat." Actually, *Police Around the World* does present the Police, Copeland in particular, as slightly arrogant travelers. Maybe that just comes with covering so much turf. Trips do get wearing as they near the end and this one seems to hit the ground two-thirds of the way in. In the end, however, the irrepressible Jools Holland (ex-Squeeze keyboardist) pops up as a wry interviewer and makes the L.A. experience a ball of fun.

Sting's striking appearance won him a role in Quadrophenia.

QUADROPHENIA

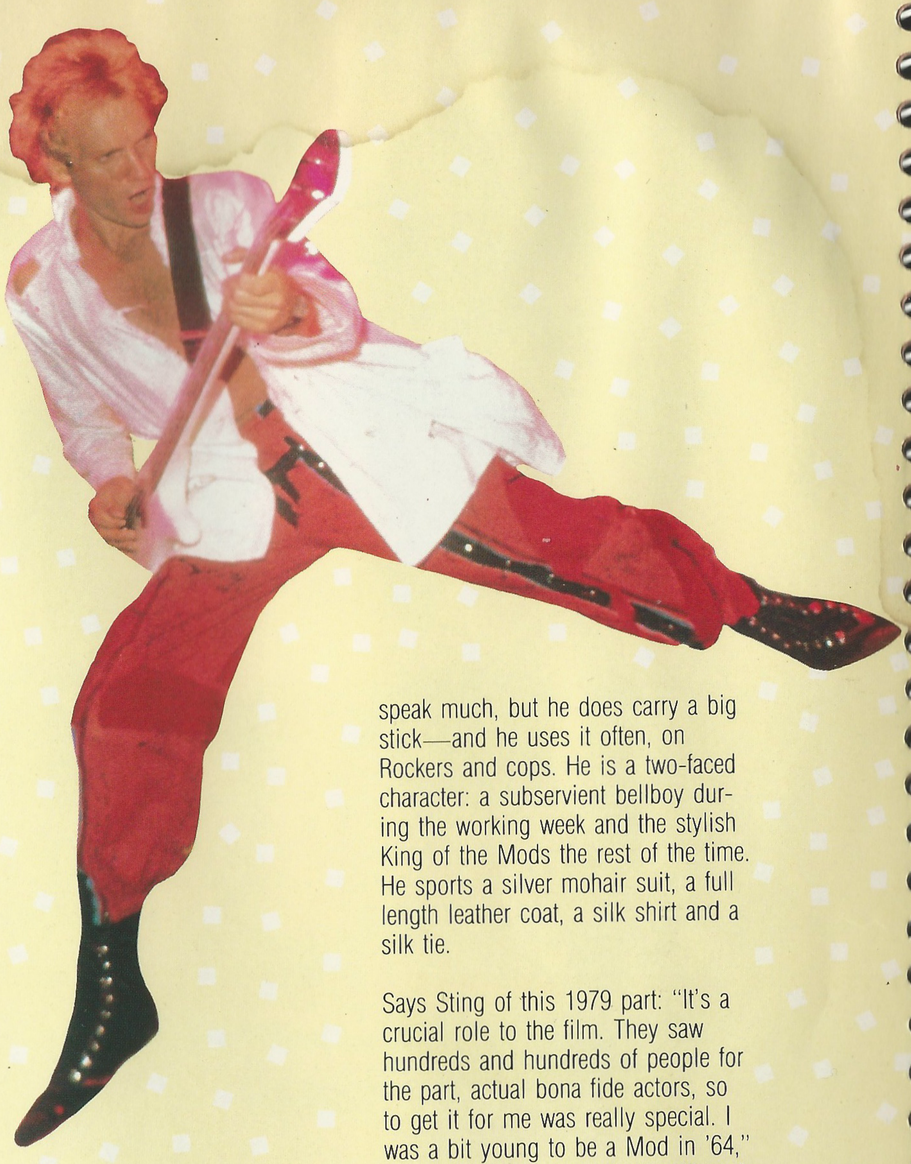
Quadrophenia, Franc Roddam's gritty cinematic accounting of the Who's 1973 concept album, was the first movie in which Sting was noticed. It was not, however, the first movie the Police singer and bassist actually acted in. Technically speaking, Sting's first role was a small cameo part in the Sex Pistols' *The Great Rock 'n' Swindle*, in which, says Sting, "I play a homosexual member of a group called the Blow Waves and we rape [the Sex Pistols' Paul Cook] in the back of a Chevy automobile." He adds quickly, "I'm not gay, so it really was *acting*. The movie is really boring. Acting with Paul Cook was a nightmare."

Why did he do it? "Money. At the time we were starving. In the early stages of the Police we couldn't feed ourselves. It was very hard to get gigs; it is with any new band. We had to earn money so I went out and sold myself, more or less. I went out and got an agent in London. He used to send me for TV ads, and with uncanny regularity I would get these ads and they pay amazing money. I was a model basically." The modeling led to the *Swindle* role, which led to the *Quadrophenia* part.

In *Quadrophenia* Sting plays the Ace Face, leader of the Mods, a group of pill-popping, scooter-riding English kids who latched onto the Who and other pop groups in the mid-1960's. The Mods frequently clash with the Rockers, older rock fans who grease their long hair, ride motorcycles, and prefer the sounds of the late 1950's.

Sting is not the lead character; that distinction belongs to Phil Daniels as Jimmy, the confused, angry young Mod who ends up committing suicide by driving his scooter off a cliff into the Brighton rocks. Sting doesn't speak much, but he does carry a big stick—and he uses it often, on Rockers and cops. He is a two-faced character: a subservient bellboy during the working week and the stylish King of the Mods the rest of the time. He sports a silver mohair suit, a full length leather coat, a silk shirt and a silk tie.

Says Sting of this 1979 part: "It's a crucial role to the film. They saw hundreds and hundreds of people for the part, actual bona fide actors, so to get it for me was really special. I was a bit young to be a Mod in '64," he continues. "I was 12, 13, although I did relate to them, rather than the Rockers. I liked the clothes, even though I was in short pants at the time. I liked the idea of the Mods, so when I was asked to play the part of the top Mod I could respond to it." Mods, says Sting, "were working class kids who somehow got the money to buy amazing clothes. My character is a bit of an extreme. Jimmy looks up to me as the King of the Mods. In the end of the film, he sees me as the bellboy so he's disillusioned in me, the whole Mod ethic. That sends him over the top to commit suicide. I'm a horrible character actually: it's not a sympathetic part. I'm nasty."



Lead Singer Sting has written most of the Police's songs, including their big hit "Every Breath You Take."

David Bowie

From "I'm a space invader" to "I am a DJ" to "I'm a mess without my little China Girl," David Bowie has been one of the most image-conscious and visually sophisticated of rock and roll stars. Small wonder, then, that Bowie's videos have consistently been adventurous, challenging and slickly professional. The video explosion caught many bands by surprise; Bowie acted as if he had been merely waiting for the video explosion to come to him.

His starring role in Nicolas Roeg's *The Man Who Fell To Earth* (1976) gave Bowie a chance to observe feature filmmaking firsthand. During that same period, Bowie's music was undergoing one of its periodic transformations—from the upbeat, straightforward sound of *Young Americans* to the fragmented and disorienting approach of the so-called "Berlin" albums: *Low, "Heroes,"* and *Lodger.*

Though he filmed some rather ordinary lip-synched performances to promote "Heroes," Bowie's first full-fledged videos were the three he created in 1979 for *Lodger*'s "Look Back in Anger," "Boys Keep Swinging" and "D.J.". These showed that Bowie had already discarded the concept of the video as simply a filmed performance; all three use the song as a soundtrack for a jarring assault of images where Bowie is not a singer, but a (cracked) actor. In fact, some blame the "Boys Keep Swinging" video for *Lodger*'s commercial failure. It *is* easy to see where the pre-Boy George record-buying public would be taken aback by a performer who appears in drag as three aging film goddesses, including a wicked impersonation of a hobbling Greta Garbo.

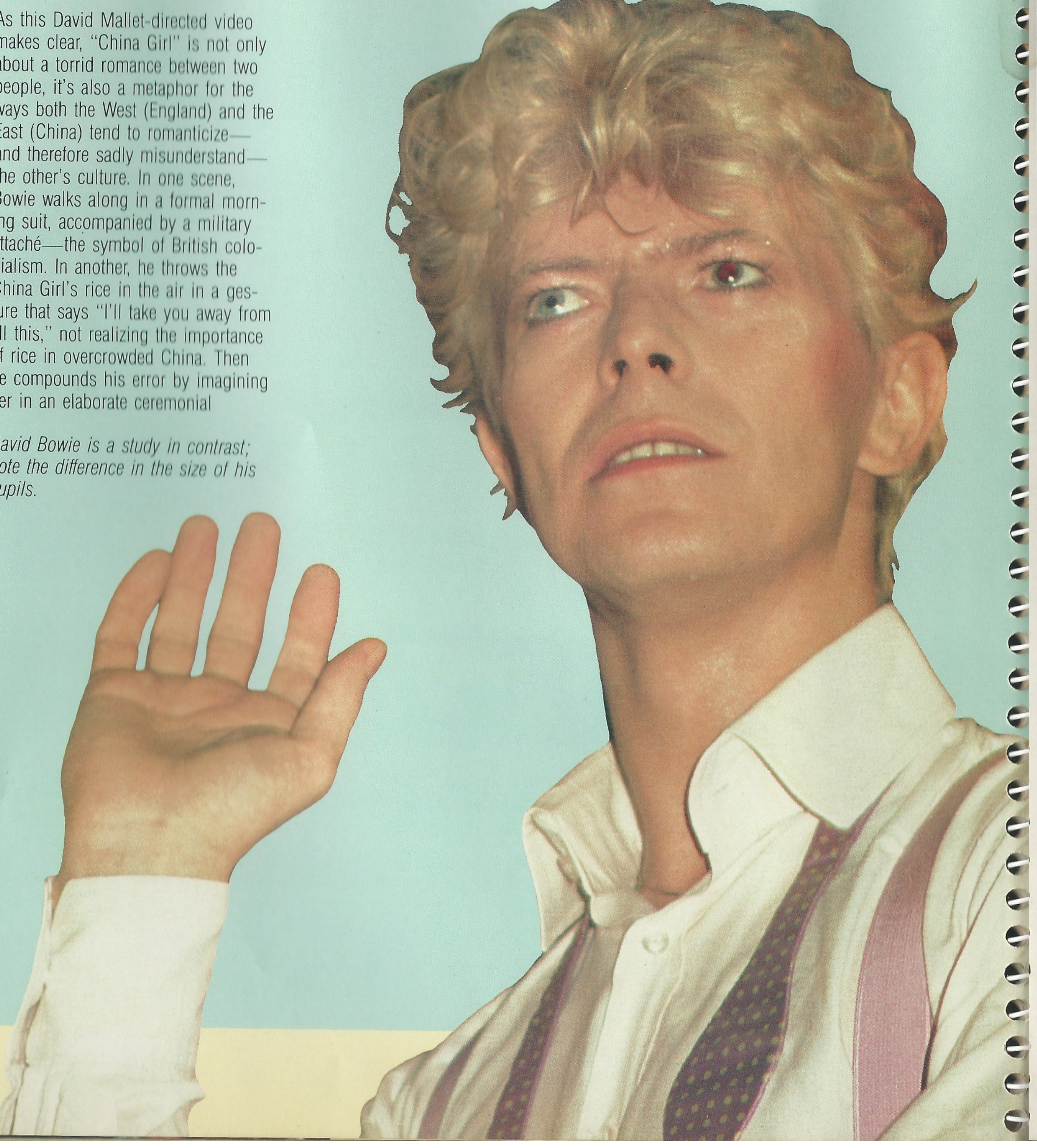
Rather than retrench, Bowie and director David Mallet pushed video's boundaries even further the next year. "Fashion" and "Ashes to Ashes" are exercises in surrealism that even Luis Buñuel might admire. In 1983, Bowie transformed himself once again, this time into a selfless hero (the film *Merry Christmas, Mr. Lawrence*) and a dashing romantic (*Let's Dance*). From that wildly successful album, we have Bowie's latest: "Let's Dance," "China Girl," "Modern Love" and the concert tour tape, *Serious Moonlight.*

David Bowie and the woman of his dreams in "China Girl."

CHINA GIRL

During Bowie's "Berlin period," when he teamed with former Roxy Music member (and future Talking Heads producer) Brian Eno to create *Low, "Heroes,"* and *Lodger*, he also collaborated on two albums by Iggy Pop: *The Idiot* and *Lust for Life.* Though "China Girl" became widely known from Bowie's 1983 version on the *Let's Dance* album, this Pop/Bowie composition was first heard on *The Idiot* (1977).

As this David Mallet-directed video makes clear, "China Girl" is not only about a torrid romance between two people, it's also a metaphor for the ways both the West (England) and the East (China) tend to romanticize—and therefore sadly misunderstand—the other's culture. In one scene, Bowie walks along in a formal morning suit, accompanied by a military attaché—the symbol of British colonialism. In another, he throws the China Girl's rice in the air in a gesture that says "I'll take you away from all this," not realizing the importance of rice in overcrowded China. Then he compounds his error by imagining her in an elaborate ceremonial



David Bowie is a study in contrast; note the difference in the size of his pupils.

David Bowie uses symbolism in his songs, his videos, and his live performances. Here he kisses a human skull during a recent concert tour.

costume—one more example of seeing another not as he or she is, but as you want them to be. In the final scene, the China Girl first puts on, then angrily wipes off, Western make-up. With that defiant gesture, the barbed wire cuts her off from us again.

LET'S DANCE

"Let's dance!" may be a rallying cry for dance floor escapism, but Bowie's video for the song is anything but escapist. Filmed in Australia, the clip follows two wide-eyed Aborigine teenagers as they try to find a place—and some happiness—in a society that refuses to acknowledge them. "It's a simple story about prejudice," Bowie told one interviewer and, indeed, Bowie and Mallet's symbolism has rarely been so upfront. The boy's factory job is such a burden, he feels like he's dragging his lathe wherever he goes. The girl's cleaning duties in a rich woman's home never cease; she feels like she has been sentenced to scrubbing the city's streets on her knees.

The symbolic red shoes used in "Let's Dance."

Like Dorothy's ruby slippers, the song's red shoes are symbolic: they represent the good life of jewelry, fine restaurants, and American Express cards. In the end, though, the two realize that they're happier together than they would be trying to force their way into the city across the bay.

Though "Let's Dance" has several memorable images, overall it is not one of Bowie's best clips. Its message, like that in "China Girl," is that cultures should be respected equally. But since we don't see the "good" parts of the kids' lives, their choice doesn't have much impact. As the saying goes: if you have a message, use Western Union.

MODERN LOVE

Bowie's *Serious Moonlight* world tour cemented his stardom for the 1980's. It not only sold out across the United States and the United Kingdom, but in France, Germany, Holland, Belgium and Sweden. (The official Tour Book was printed in English, French and German.) Any event that popular demanded that an "in concert" video be produced, and Bowie didn't disappoint his millions of fans.

"Modern Love" is professionally, if conventionally, directed by Jim Yukich. His major technical contribution is editing the shots so that they match the album track, creating a live feel for the tape. Bowie's band includes the ever-steady Carlos Alomar on guitar, Earl Slick (*David Live, Station to Station*), who was a last-minute replacement for *Let's Dance* lead guitarist Stevie Ray Vaughn, and Chic's rhythm section of Tony Thompson and Carmine Rojas.

"Modern Love" is simply a filmed concert performance.

The entire show is available on the Mallet-directed film *Serious Moonlight*. An hour-long version was a featured presentation of Home Box Office, and a 90-minute version is available on home videocassette.

ASHES TO ASHES

Part *Twilight Zone*, part Fellini, part costume drama, part horror film, "Ashes to Ashes" condenses so many dramatic images into four minutes and twenty seconds that it's impossible to keep up with it the first few times through. The song is a return to the story of Major Tom, astronaut hero of Bowie's first hit, "Space Oddity." Only now Major Tom is a junkie, hopelessly lost in space (by more than one definition).

David Bowie plays the part of a clown in "Ashes To Ashes."

But Bowie and Mallet never settle for the obvious approach: a dramatization of the Major Tom story. Instead, they track the dissolution of three characters (all played by Bowie) representing society's pillars—religion, art and science: Bowie the tragic saint (dressed in the ornate operatic clown suit that he wears on the cover of *Scary Monsters*) solemnly leads Elizabethan nuns for a walk along a beach (pursued by a bulldozer); switch to black and white, and we see Bowie the astronaut strapped to a chair in an *Ozzie and Harriet*-style 1950's kitchen; finally a bedraggled Major Tom is trapped in his capsule, his lifelines transformed into giant veins. The psychotic effect is completed by Mallet's relentless overlaying of imagery, surrealistic costuming, and brutal cuts between overloaded colors and stark black and white. Certainly Bowie's most ambitious and disturbing video, it was almost certainly conceived as an artistic project rather than as a way to sell records. The song became a hit anyway.

Overdressed freaks line up to beg for food in "Fashion."

FASHION

When Bowie sings "fashion," you might well hear "fascists" after seeing this video. The second of his dazzling *Scary Monsters* videos, "Fashion" begins with the idea that fashion is something that people are a slave to. Then it expands the notion of fashion to include following any sort of trend: dressing, dancing, music or anything else. Perhaps the most chilling image in the entire clip is the shot of a long line of absurdly-dressed (or "fashionably-dressed") people standing in a soup line. Bowie and Mallet's message: some people will get in line for anything.

Scenes are repeatedly (and intentionally) cut either too early or too late, as if to say "See, there's more to all this than what you're shown! What you see isn't necessarily the truth!"

"Fashion" is Bowie's ultimate "anti-star" statement. The audience dresses up, but the performers—including longtime Bowie guitarist Carlos Alomar—don't. It's hard to believe that just three years later, the Serious Moonlight tour would present him as an impeccably dressed megastar. Whatever else one can say about fashions, they constantly change.

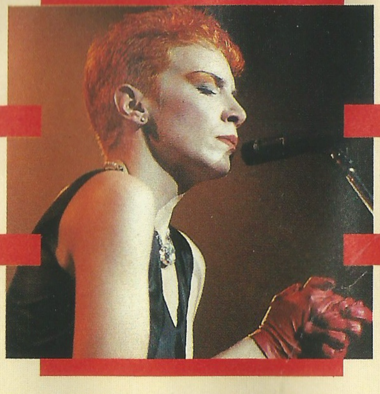
As a DJ, Bowie thinks the listeners prefer him to the music.

D.J.

"D.J." contrasts the disc jockey's two worlds, the street and the studio, in a clever and pessimistic look at the relationship between the DJ, the music and the public. In both worlds, the DJ (Bowie) is king. On the street, he's a beloved ruler: people crowd around him, slap him on the back, and even run up to steal a kiss. In the studio, though, he's a dictator. Even though he claims "I am what I play," Bowie's DJ acts as if he's determined to show the records who's boss: he casually tosses 45's over his shoulder and violently smashes the turntables. Bowie and director David Mallet use a number of subtle tricks to show the studio as an unreal environment. In contrast to the lively bustle of the street, the studio is empty except for the DJ; dozens of brightly colored squares on the walls replace the variety of a real-life crowd. And while the studio is bright, all of the light is artificial—it isn't until the very end of the clip, when he dramatically pulls down the curtains, that the DJ sees any sunlight.

By that time, however, it's too late to see the light. Bowie's DJ has made a fatal mistake; he believes that *he* is what people are tuned in to, not the music. That's why he treats the 45's with such contempt, and why he carries himself through the crowd like a star. At that point in his career, Bowie had released three of his finest works, *Low, "Heroes,"* and *Lodger*, and had received almost no radio airplay—a difficult position for a rock and roll star. "D.J." is a way of getting even—a big "up yours" to all the radio people who had turned on him.

EURYTHMICS ANNIE LENNOX



It's hard to imagine a more ideal band for the rock video age. The Eurythmics, Annie Lennox and Dave Stewart, look at music and video as opportunities to create accessible but surrealistic collages. They're a self-contained group, responsible for every aspect of their work, be it live, in the studio, or on video.

Stewart collaborates with Jonathan Roseman to direct and write the video scripts. "The way we make videos," he says, "is coming from a surrealistic attitude so that when you see it, it still leaves a lot to your imagination." Most videos, Stewart says, "force images down your throat." His favorite videos are those of David Bowie and Devo, videos that "spark your imagination off even more, saying things in an understated, surreal way."

The same could be said for Eurythmics' songwriting, and Stewart frequently speaks of songs in cinematic terms: "It's very visual, the way we write." Their pop tunes are invariably melodic, but just as invariably slightly skewed. "We can't help but write melodies 'cause we really like them," Stewart notes. The idea, he says, is not to make them crass, "to get a great melody but have a thing about it that makes it contemporary, dark, a bit mysterious." Their primary inspiration? "The constant clash in the world," answers Stewart. That clash is reflected by sound and video image; they both flow smoothly, but unexpected elements are always popping up.

Lennox, a woman of amazing voice and a myriad of images, has range, soul and style. "In front of people," she says, "something absolutely genuine must come through. Nothing schmaltzy. Sometimes, I'm feeling very theatrical, but I'm using it as a tool. Sometimes I will draw people in and then I will cut them out. The songs are all very ironic, very bittersweet. I want people to understand that there is always that friction happening."

SWEET DREAMS (ARE MADE OF THIS)

Dave Stewart recalls that RCA initially had a few qualms about the Eurythmics, the dynamic duo formed by Stewart and his former lover, Annie Lennox. RCA's first qualm was the name itself, the Eurythmics. "When we came up with the name," says Stewart, "they went 'How we gonna sell that? Just imagine: You'll have Eurythmics on a poster and people will drive by in their car and say, 'what does that say?!' I could see they were trying to lay out whether I was completely insane or maybe I had a touch of genius."

"Sweet Dreams" features Annie in conservative corporate attire.

Stewart had similar experiences with the "Sweet Dreams" video. "You have to tell RCA the script before they give you the money. Obviously they don't want to give you a load of money and [have] you do a cheap video in the back room. So for "Sweet Dreams" I'm saying, 'Yeah, we'll have me and Annie in this thing with a computer and a screen behind her and this cow comes in and goes in the boardroom and . . .'. There's all these business types sitting there and they're looking at me and going 'this guy's off his head.' "

Nonetheless, Stewart got his way: a cow in the corporate boardroom invading the hi-tech world. "I just wanted to do the extreme again," he says. Describing "Sweet Dreams," as "a three-minute surrealist film," Stewart adds, "it's an extreme computer world and you can't get more removed from that than a cow, which has nothing to do with technology. It's a basic, sacred thing, you see, and I was mixing the two up." Stewart overlaid shots of the cow with images of sweet dreams, possessions and goals. "The cow has none of these aims in life. No matter what we do, the cow is still happy eating the same grass in the same fields."

WHO'S THAT GIRL?

In most Eurythmics videos, Annie is the focus, the object of pursuit, the star. Not so in "Who's That Girl?"—for a change, it's Dave Stewart who's in the spotlight.

Actually, Annie appears as a nightclub singer (in a blond wig and a sweet-young-thing dress), so she is literally the one in the spotlight. But all the attention—Annie's in particular—is devoted to Dave, seated at a prominent table in the company of a succession of steamy women. As the song goes on and the women become more indiscreet, the film keeps cutting to Annie, begging and pleading in torment on the stage. Stewart merely looks on, inscrutable and unflappable.

Marilyn appears with Dave Stewart in "Who's That Girl?"

He may not notice all those girls nibbling at his ear, but the rest of the world does. His exits from the club are greeted by press photographers. The photos are front-page material. Annie is tormented because the line seems just too long. Quite a change from her usual icy dominance of the Eurythmics' world.

One last irony. One of Dave's dolls, the one with the long blond hair who looks slowly into the camera, isn't a girl at all, but British sensation Marilyn—formerly Boy George's housemate. He and Boy obviously spent some of their time discussing makeup.

HERE COMES THE RAIN AGAIN

In this moody and mysterious clip, Annie Lennox sheds her pose as a knowing, in-command woman. Here she's alone, frightened and vulnerable. It's a perfect setting for a ghost story, and "Here Comes the Rain Again" is a ghost story with all the elements: a dark castle, a threatening night, and a woman all alone haunted by a presence she cannot see. When Annie screams "Here it comes again!", we realize that she's referring to whatever it is that haunts her, not the rain.

Annie dresses appropriately for "Here Comes The Rain Again."

As he does in many other Eurythmics videos, Daivd Stewart appears as more of an observer than a character. Wherever Annie wanders, he's just off to the side, always gazing, always filming her movements. When she's on the deck of a rotting boat, he's in a dinghy offshore. When she's inside the castle, he appears at the windows. She never sees him; he may even be the ghost that she's searching for.

There was always an eerie quality to the Eurythmics' music and Annie's chilly voice, but in this clip things are just plain spooky. A technique called solarization gives the air and water an unreal appearance. Annie, however, is always natural: dressed in natural fabrics and finding her way only by natural light (candles and lanterns). It's amazing how the Eurythmics can make even candlelight seem like a beacon of the future.

LOVE IS A STRANGER

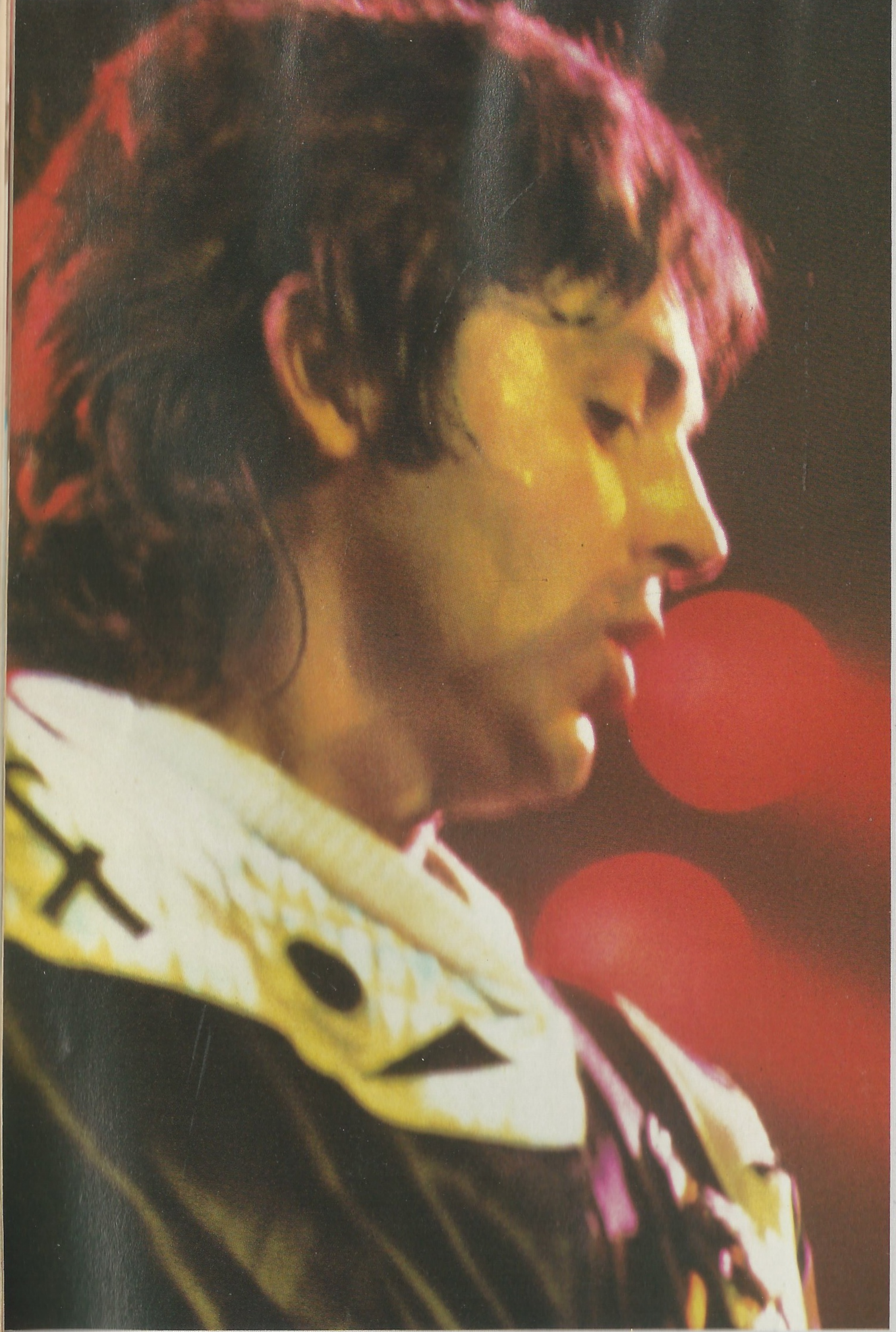
"Love Is A Stranger," the Eurythmics' second hit in the U.S., is a tantalizing number, a prime example of what Dave Stewart terms the Eurythmics' collage-like method of composing. "I think everything we write has got to have two elements," he says. "We like to have something that sounds really sweet and it'll go really bitter, or something that sounds really light and suddenly goes very dark." He talks about walking down a street and noting the "glare of McDonald's signs, the subtleties, the different textures. It transcends into our music, the way we approach arrangements and the way Annie approaches lyrics."

"On 'Love Is A Stranger,' at first you think it's a nice happy-go-lucky song," Dave says. "It was on purpose we did this toy-town kind of piano. It sounds almost childlike and then the words go really heavy—but it's still got this light thing going on underneath. That creates a funny kind of mood." Ditto for the video, which features Stewart as a chauffeur and Lennox as his mysterious, seductive blond passenger. But she isn't blond for long: Lennox whips off the wig to reveal her own close-cropped orange hair. "Love is a danger of a different kind," she warns. "Take you away and leave you far behind."

In "Love Is A Stranger," Annie wears a blond wig.

Annie Lennox of the Eurythmics.

PAUL McCARTNEY



In the short history of rock videos, Paul McCartney has the longest track record—and one of the most impressive. The Beatles' films promoting "Penny Lane" and "Strawberry Fields Forever" (1967) could be considered the world's first examples of rock videos as we know them today—self-contained storylines that focus on only one song. Paul's imagination and willingness to experiment have resulted in several highly innovative and memorable videos, including "Coming Up," "Waterfalls," "Take It Away," "Ebony and Ivory," "Pipes of Peace" and his video collaboration with Michael Jackson, "Say Say Say."

Paul delights in dressing up. In many of his videos he'll play more than one part. For example, in "Coming Up" he appears as the entire band. And even when the video shows him simply playing an instrument, he'll often appear in different outfits. As an artist who has been topping the charts for 20 years—and still has the look of a schoolboy—Paul McCartney can afford to have some fun making his videos.

Paul and Paul celebrate a Christmas Day truce.

PIPES OF PEACE

"The idea [for "Pipes of Peace"] came from an actual historical incident," Paul revealed on *Friday Night Videos.* The incident occurred during World War I, when British and German troops faced each other across a battlefield in France. On Christmas Day, 1914 the two sides spontaneously called a truce.

"Help them to see that the people here are like you and me" says the song. To make that point clear, Paul plays both the British and the German commanders. Each have just received a Christmas letter, with a photo of wife and baby enclosed. Under a flag of truce, each cautiously leads his grubby troops towards the enemy's position. The two Pauls shake hands, and suddenly the battlefield is full of soldiers swapping chocolate bars and swigs of wine. A soccer ball comes out and a game begins. British Paul and German Paul show each other their family photos. The war is forgotten.

Then, suddenly, a stray mortar shell hits in the middle of the field. Whose? Who knows—but the spell is broken, and both sides run helter-skelter to their trenches.

The clip ends with a gentle irony: British Paul discovers that he's accidentally taken the German Paul's photo with him instead of his own. But rather than being upset, he tenderly slips it inside his coat, letting the other family's love warm him as if it were his own.

"Pipes of Peace" shows that a video doesn't have to be flashy to hold your interest. Director Keith Macmillan uses no special effects. The period costumes are appropriately bland and dirty. The trench—dingy, dirty, and soaking—has no romance or glory. But the touching humanity of the story is all it needs.

TAKE IT AWAY

One of the few upbeat songs on *Tug of War,* "Take It Away" is about a common rock and roll subject: trying to make it in a rock and roll band. But McCartney's humor and feel for fantasy make this video more than just another cliché. The struggling band has an all-star cast, featuring Paul, Linda, and Ringo Starr (who gives his most winning performance since *A Hard Day's Night*). And the thin, white-haired keyboard player is longtime Beatles/McCartney producer George Martin.

When they rehearse in the attic, Mom has a fit and Dad shorts out the electricity. The engineer barely pays attention when they play live at a local radio station. But they're in luck; a manager (award-winning actor John Hurt) catches their broadcast as he fiddles with his Jaguar's radio. Watch for the long tracking shot of Hurt's car that begins at the hubcaps and ends at his eyes. It's a gorgeous piece of camera work.

Finally there's the "breakthrough" concert. The crowd goes wild. Backstage, a contract offer, and more cleverness from director John McKenzie: sharp eyes will spot Hurt conferring with Linda McCartney in the dressing room mirror behind Paul before the camera cuts to them. When the dressing room door bursts open and the champagne flows, the scene has so much good feeling, you know that—for this band, anyway—it was all worth it.

The "Take It Away" band practices in the living room at first.

COMING UP

On his solo records, multitrack overdubbing lets Paul create the sound of an entire band all by himself. "Coming Up" takes that idea into the video age, with an 11-piece band featuring nine Pauls and two Lindas.

Paul has admiration and affection for rock and rollers of all eras, and "Coming Up" features a dream band packed with his friends and heroes. Each member of the band, however, is actually Paul in a different disguise. The production required creating separate videos for each band member, and during the three days of shooting, the cameras and lighting had to be exactly the same in every take. Director Keith Macmillan then put it all together electronically using a Chromakey, a technique also employed to include Stevie Wonder in the "Ebony and Ivory" video.

Part of the fun in watching "Coming Up" is playing the guessing game: try to identify the various Pauls. The lead singer is present-day Paul, and the Paul of 1965 is playing bass. John Weaver, executive producer for the project, explains some of the others: "The keyboard player is Ron Mael from Sparks, Andy MacKay (formerly of Roxy Music) is one of the horn players, and the crazy drummer is Paul's take on the late John Bonham (Led Zeppelin). Everyone assumes the guitar player with the horn-rimmed glasses is Buddy Holly, but he's really Hank Marvin from The Shadows. And most people think the long-haired guitarist is Neil Young, but we just called him 'Jap guitar' because of his Japanese shirt."

Who is that out-of-step sax player in "Coming Up?"

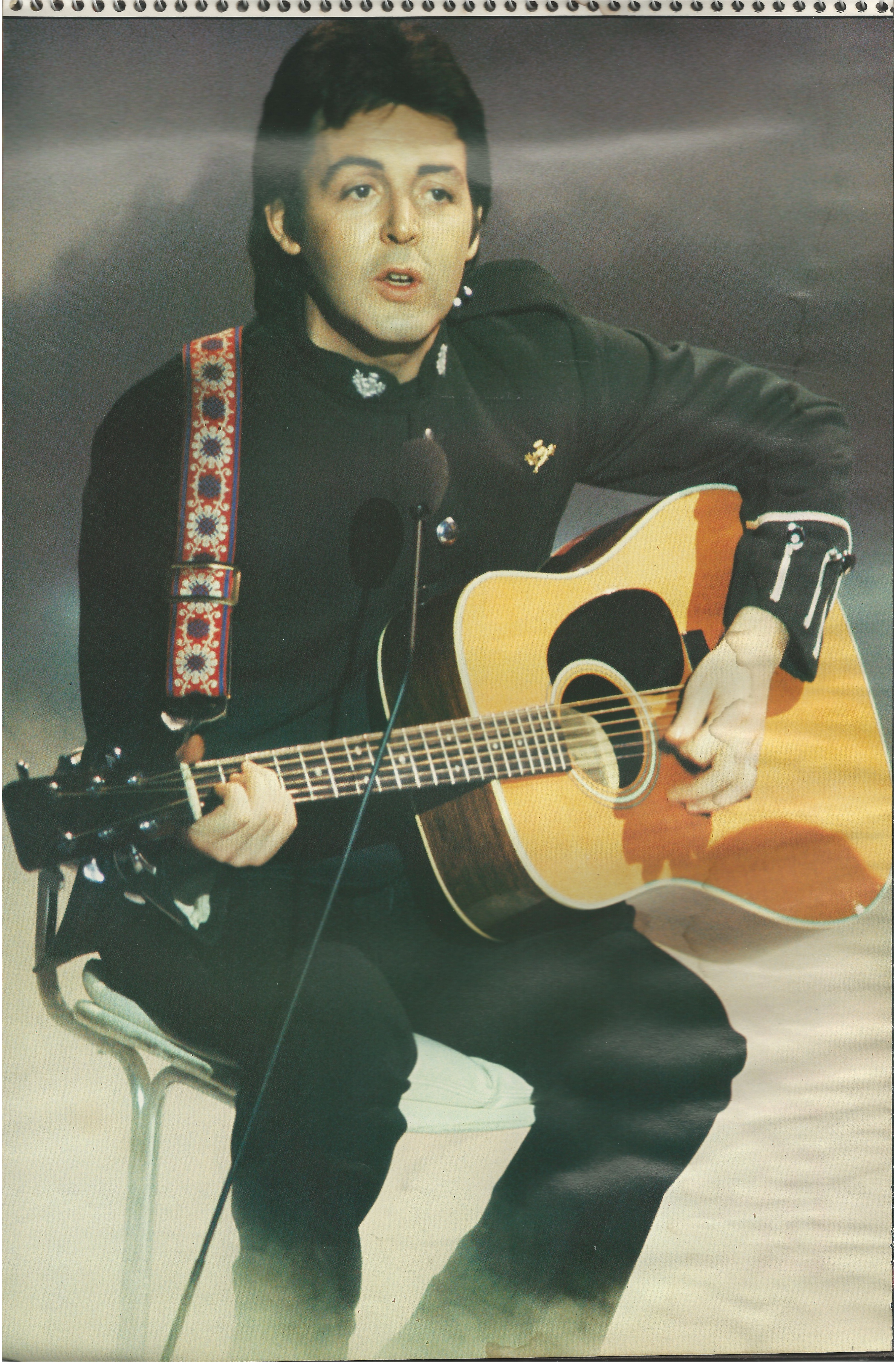
GIVE MY REGARDS TO BROAD STREET

A full-length feature film, *Give My Regards to Broad Street*, is a musical fantasy revolving around Paul's attempts to recover the stolen master tapes of his latest album. He knows who took them—and he's sure that the disappearance is an honest mistake—but he has to find both the culprit and the tapes before misfortune comes to them.

The film's story idea and script were written by Paul himself, and the many songs include both established McCartney hits and new material. Paul pops up in numerous roles and disguises, and also appearing in *Broad Street* are Linda McCartney, Ringo Starr and wife Barbara Bach, Beatles producer George Martin, Finola Hughes, Brian Brown, singer/actress Tracey Ullman and, in his final film role, the late Sir Ralph Richardson. *Give My Regards to Broad Street* is award-winning BBC director Peter Webb's first feature film.

Paul and Linda McCartney with Michael Jackson in "Say Say Say."

Paul McCartney.



BILLY JOEL

Wrenches double as microphones in "Uptown Girl."

Rodney Dangerfield makes an appearance in "Tell Her About It."

First, there was the "Piano Man"—sensitive, observant, perhaps even a little bitter. Then, Billy Joel won a reputation as a strong, even dynamic, live performer. (You can check that out for yourself on the concert tape *Billy Joel Live from Long Island*.) But few people would have thought that Billy Joel would become a video star with a terrific sense of humor.

That's the first thing you realize about Billy Joel's most popular recent videos, however. They're funny—very funny. For all his songs' seriousness, he doesn't take himself seriously at all. And this willingness to play the clown (or the grease monkey, or the pizza delivery boy) makes Billy's videos more than entertaining accompaniments to his songs—it shows a very appealing side of him that we never suspected was there.

Billy Joel's willingness to have some fun with his videos doesn't mean that his work is becoming lightweight, however. Videos for songs that seek to make a statement—"Goodnight Saigon," with its haunting images of Vietnam, or "Allentown"—have a moving dignity all their own. But it's the easy, upbeat songs like "Uptown Girl" that Billy likes to have some fun with.

UPTOWN GIRL

Usually, it's the other way around: the servant girl dreams that her prince will take her away. But Billy Joel knows that guys have dreams, too. And when the limo pulls into the grungy Bowery garage where he works, he's ready. Joel is a natural song and dance man—watch him strut across the sooty floor. The comic details never stop: a wrench becomes a microphone, motorcycle headlights become stage floodlights, and when the uptown girl does pull in for gas, she gets out and joins in the fun. Her chauffeur, who stands outside the limo, thinks the whole bunch of them are crazy. The girl, by the way, is played by Billy Joel's girlfriend, model Christie Brinkley. (That's her poster hanging on the wall of Billy's gas station at the start of the clip.)

Initially, Christie and Billy were dead set against pairing off professionally, says producer Jon Small: "Billy said he didn't want to mix business with pleasure, that it was totally out of the question." So Small started casting people, but remained convinced that Brinkley was his best bet. Finally, the duo gave in to Small's pleas. But, Small was cautioned, Brinkley only had a limited amount of time: "She had to go do a shooting the next morning and we couldn't keep her out that late. She had to look good and these things are very, very trying." As it turned out, Small and director Jay Dubin shot the video last summer in two 18-hour days at a gas station across the street from New York's famous punk rock club, CBGB's. The security force numbered 25, the crew numbered 60, the temperature hit 100, the crowd watching was estimated at 3000 and the whole production cost $102,000. Billy and Christie shined, strutted and fell in love, him a poor downtown boy and she a Park Avenue uptown girl. "We wanted to make it like a real 'Grease' kind of video," says Small. "Theatrical, real fun, tongue in cheek."

Billy Joel is a solid concert performer as well as a video star.

TELL HER ABOUT IT

If "Uptown Girl" was a mini-fantasy, "Tell Her About It"—though it was made for $18,000 less—was a maxi-fantasy. Turn the clock back to 1963, and imagine bringing back the Ed Sullivan Show; you've tuned in just in time for the featured musical act on the show, BJ and the Affordables. BJ and the Affordables turns out to be Billy Joel and his big band (six horn players, three backup singers), who play a hot song called "Tell Her About It."

But Billy's not content to stay on the Sullivan stage for long. Through the magic of rock video and the apt direction of Jay Dubin, Billy leaps out from the TV set into four different settings: a typical family's parlor, complete with TV dinner and TV dinner tray; a girls' pajama party, complete with sexy pillow fight; the sidewalk in front of an appliance store, where Billy's music helps a boy and girl get together; and into a black bar in Brooklyn. Bill's performance is also being broadcast into Russia's Sputnik space capsule. "There was a lot of chemistry," comments producer Jon Small. "Billy is a realistic guy, so when he's singing it really looks like he's singing it. It's like a little movie."

THE LONGEST TIME

"Real cute, real nice," says producer Jon Small about "The Longest Time," Billy Joel's latest video. "The Longest Time," a doo-wop song consisting of rich harmony vocals and a subtle bass line, is not a fancy video with multiple special effects and jarring camera work. Instead, it has a sinuous, cool flow that perfectly complements the song's mood.

Like "Tell Her About It," this is a happy, nostalgic piece—a narrative with one simple twist, set to a song bubbling over with optimism. "It was a very difficult video to do," says Small, "because there's no backbeat, there's no drums, so you have to keep it visually working very well."

It was shot on a budget of $90,000 at the Pratt Institute in Brooklyn, where director Jay Dubin places Billy Joel in a high school gymnasium. It's Billy's high school reunion; the class of 1959 is back for their 25th year reunion. But the party's over, debris is strewn everywhere, and Billy sits alone thinking. A janitor asks him, "You gonna be much longer son?" "Nah, not much longer," says Billy, dragging on a cigarette.

Suddenly, Billy hears voices. It's his boys, his buddies! They've come back too, and soon Billy and his boys (members of his band, the first time they've been used in a video) are bopping up and down the old school's hallways. Then, quickly, Billy and his mates meet their match—namely, themselves when they were 1959 greasers. The two groups, old and new, sing to each other. It's a warm, affectionate video and a light, hopeful song.

Billy Joel is a dynamic, high-energy performer, and this stage presence also comes across in his videos.

Pat Benatar

She was born Patti Andrzejewski in Brooklyn, and after 31 years she's five feet tall and tips the scales at 90 pounds. Raised in Long Island, she studied opera at an early age. "It was real boring," she says, "but I learned how to sing rough without hurting my voice." Later, Pat dropped out of health education studies at the State University of New York at Stonybrook and moved to Richmond, Va., where she worked as a bank teller and a singing waitress, getting married and divorced along the way. Then, back to New York and discovery by Rick Newman, owner of Catch a Rising Star, when she played at his club. Says Newman: "It was 2:45 in the morning. We had 30 performers and she was about number 27. I was on the other side drinking with some friends—then I suddenly heard this voice!"

Newman now manages that voice, a soprano that belongs to Pat Benatar. Time magazine has written about that voice: "She sounds like all of [the girl groups] packed into one." Since her 1980 debut, Benatar has reaped platinum albums, hit singles, and a Grammy award, and has sold out arenas from coast to coast.

Benatar and partner/husband Neil Geraldo came up with a sleek, highly-styled blend of new wave and mainstream rock: tough, but polite; sassy, but conventional. "Together we make it happen," says Benatar. "We work as a team on everything from lyrics and vocals to song selections." Benatar professes the real Pat Benatar is not a sex kitten or a dominatrix. "The woman out front who sneers and struts is just a character," she says. "It's not me. I'm a real homebody." She does her best to keep out of the spotlight's glare. "When stardom struck, I was obsessed with privacy. I thought I'd love all the attention, but when confronted with it, I found it overpowering."

LOVE IS A BATTLEFIELD

"Love Is a Battlefield," will someday be the answer to a rock video trivia question, says its executive producer Antony Payne. The question: which rock video was the first to include dialogue within the music? (No, it's not "Say Say Say." The words spoken in that video come before the music starts.)

In "Love Is a Battlefield," directed by Bob Giraldi, Pat Benatar is a rock and roll rebel, a runaway. Payne says the idea for the video came to Giraldi from his own real life experience. "He has a 16-year-old daughter and she was very much going out with this young man who Bob didn't really approve of too much. Finally, she stamped her foot down and said, 'Listen Dad, I want you to come and have dinner with us and meet this guy.' He did, and apparently he realized this guy wasn't so bad after all. But he realized what a volatile situation that might have been in other types of family situations, where someone might have been driven away from home for one reason or another."

Pat Benatar riding home on the bus in "Love Is a Battlefield."

The video ends with Benatar sitting on the bus, but it wasn't supposed to conclude that way. Giraldi and the crew had spent half a day shooting an ending that shows Benatar returning home to her family. But Rick Newman, Benatar's manager, saw the finished video and said, "I love it, but there's one thing you've gotta change." Payne asked what it was. Said Newman: "Going home isn't rock and roll." Thus, Benatar boarded the bus, her future ambiguous, in the true spirit of rock and roll.

In "Lipstick Lies," Pat Benatar is a factory worker.

LIPSTICK LIES

Smokestacks billow. The weary factory workers, their IDs still pinned to their overalls, leave the factory. "Oh, God what a week! Let's get some beer."

In "Lipstick Lies," Pat Benatar is hanging out with the girls, quaffing Buds and shooting pinball. When it's time to leave, Pat goes back to her desolate apartment, strewn with pictures of movie stars. But release from tedium is near—Pat will soon be buying dresses and going out to meet her fantasy date, the suave, sophisticated man who spied her from his car as she walked from the factory.

"What we based it on was something Pat wanted to do," says co-producer Carole Sheppard. "She wanted to be a girl from the other side of the tracks. We made her a factory worker who meets a guy who tries to be something he's not. She responds to him, feeling that he's got everything that she has dreamed of having."

The hitch, as we find out when the video concludes, is that her gentleman caller lives the same life as she does. When he comes up the stairs and knocks on her apartment door, he's wearing his factory ID tag! The two laugh at the playful deception and share a Budweiser toast.

There's a lot of camera action in this video; Sheppard says cameraman-director Juliano Waldman (an Italian-born veteran who has worked with Franco Zeffirelli) used 118 different camera positions for the two-day shoot.

SHADOWS OF THE NIGHT

For Pat Benatar, videos are Fantasyland, the place where, if you wish hard enough, wonderful things always happen. In the video for "Shadows of the Night," a sweeping, grandiose, song of romance, Benatar is swept away from dreary reality. The video has nothing to do with the song's content, love. Instead, for the video our arena is war.

It's World War II and Pat's a factory worker, put to work while the boys go off and do heroic things like fly planes and bomb Germans. But through the magic of video she is transposed into the military, where she and her boys (the band) are being instructed about a dangerous mission. Moments later, Pat's on patrol; she and her version of Hogan's Heroes are all in flight, swooping down on the nasty Germans who are sealed up in a fortress, no doubt planning something hideous against the allies.

Cameras follow Pat and her crew as they overpower a guard, plant dynamite, and sneak out with stealth. Then they're back in the air, fighting dogfights. Down below, the fortress goes boom, thumbs-ups are exchanged, and the heroes head back to base.

Pat also appeared in Rodney Dangerfield's video "Rappin' Rodney."

Although she is usually tough and sassy on stage, Pat Benatar can look glamorous as well.

Devo has always been at the foretront of modern fashion. Although their look has not been widely accepted, they still keep trying.

DEVO

When Devo emerged from the Akron, Ohio music scene in 1977, they quickly established themselves as one of America's most provocative new wave groups. They were hard-hitting, acerbic, and engaging. Seven years later, they're still in the forefront of what band co-leader Jerry Casale likes to call "true music/video artists," that is, bands that consider video more than just an afterthought or a promotional necessity. Casale, who directs Devo's videos and designs their stage sets, says the best videos offer "a whole other level of complexity." He looks forward to the day "when that category will be recognized as something legitimate on a conscious level. It has to happen."

Devo has long treated video as a legitimate consideration; their early videos, "Jocko Homo," "Satisfaction," and "Come Back Jonee," were among the first and best. When MTV first began broadcasting, they needed videos to play, and Devo had plenty. "Suddenly MTV was using as many as six different [Devo] videos," recalls Casale. Their attention-getting productions made Devo a household name, and they still dare to be different, labeling today's flood of videos as "baby pictures for the record company." Casale chuckles about bands in videos that look "dressed up by your aunt for church on Sunday, an assembly line look of style, contrivance."

Devo doesn't look back—the quintet plunges further ahead with their music and video. On their last tour, they played the first third of their shows against a large screen video backdrop, superbly integrating computer graphics and blistering rock and roll.

What's in Devo's future? "It's an odd time," says Casale. "We'd like to plan a video album with a storyline and a cohesive theme." Meanwhile, Devo will "try to make film shorts that last, that have a substance and a validity—that have something to say and also have entertainment value."

BEAUTIFUL WORLD
Television brought the world into America's living rooms in the 1950's and a beautiful world it was, too: dancing girls, marching bands, beach parties, and *The Honeymooners.* In this video, Devo's pal Booji Boy checks it all out on his wide-screen projection set. But wait a minute. . .what's happening here? Ku Klux Klansmen, guns, riots, cops clubbing people, radiation sickness? Oh no, boys and girls, the film seems to say—our TVs are *lying* to us.

One of the best videos ever made, "Beautiful World" is a funny, bitter contrast between two very different worlds: the 1950's and the 1960's. In the 1950's everything's happy, white and wonderful. In the 1960's, to put it mildly, there's some tension. But this is no lecture—it's TV, so everything is slightly tongue in cheek. When a woman's clothes are on fire, Devo yell at her to quit causing such a ruckus.

WHIP IT
Whip what, asked America when Devo cracked the Top 40 in 1980 with this infectious, herky-jerky rocker. Whip everything in sight, Devo suggested, spewing forth clichés and platitudes: "Go forward, move ahead . . . it's not too late to whip it, whip it good."

Devo's power of positive thinking rap fell midway between celebration and send-up. Once again, they had tapped into cultural clichés and exploited them to suit their own purposes. For the video, director Jerry Casale grafted the high-tech pulse of "Whip It" onto a western ranch set. It's a wonderful piece of comedy and surrealism, and a parody of macho video rock clichés. "Whip it!" translates into Mom whippin' up some batter for dinner ("Come and get it" the subtitle reads) and naughty Mark Mothersbaugh using a bullwhip to remove a young woman's clothes. Mothersbaugh, wearing a flower pot on his head, charges out of the ranch to do his deed, and farmhands drink beer and cheer him on. Devo musicians are coralled off to the side, chipping away at their instruments. The tension builds, as the questions multiply: How far will Mark take it? What's happening between the farmhand and the cross-eyed girl? What's really in that batter?

LOVE WITHOUT ANGER
Ah, the fine art of deception! The title "Love Without Anger" suggests that Devo may have adopted those "sweet romantic ways" they sang about in "Beautiful World." But for Devo, love without anger is no love at all.

Video director Jerry Casale chooses two sparring couples for this entertaining clip, a hen/rooster duo and a couple that has been around a long time: Barbie and Ken. Of course, Casale puts his hapless heroes and heroines through quite a few paces. The hen and the rooster are always pecking at each other. After a fight the rooster offers the hen a heart-shaped box, which she opens to find worms and not candy. Barbie is more direct: she simply pulls Ken's legs off. Ken, of course, smiles. He also knocks her head off.

Where are our men, Devo, during all of this? They're in the church choir, all dressed up in white shirts and red bow ties, singing their song from psalm books, offering advice like "Why fall in love when there's better things to do?"

GIRL U WANT
Devo's music may be minimalistic, but in a certain sense Devo subscribes to the "more is better" theory; they provide more teasing, more silliness and more sarcasm than anyone else. In "Girl U Want," Devo takes a fresh thematic look at some old friends: lust, fantasy and the fallacy of rock star idolatry.

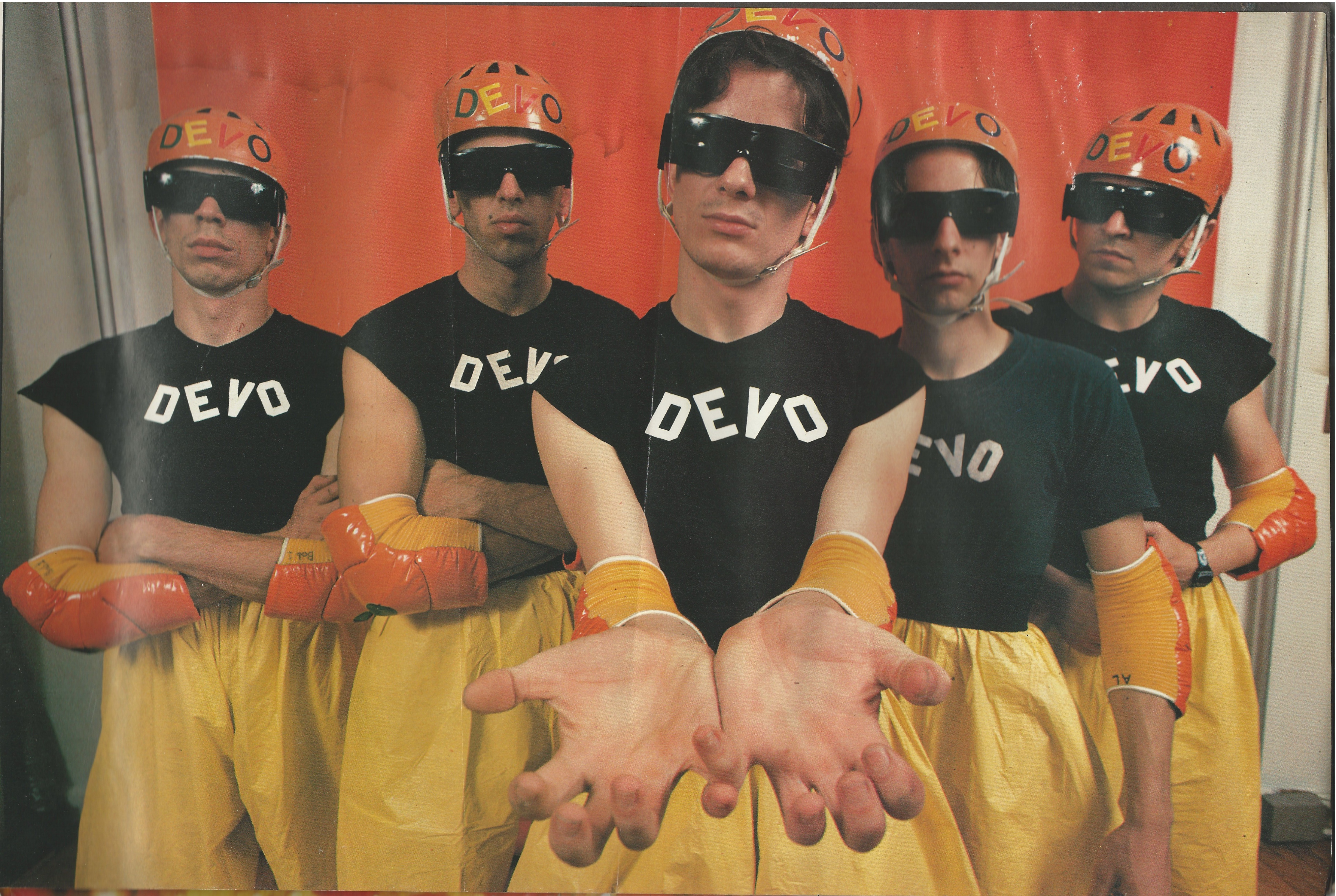
"Look at you with your mouth watering. . .why don't you admit it's all over, she's just the girl you want," sings Mark Mothersbaugh, as he jerks from side to side. The she in question here might be a girl (a woman swings from a trapeze above the stage, barefoot, spraying room deodorizer), but it also might be Devo, portrayed here as an object of teen desire. Devo plays in front of a studio audience, and Mark gets mobbed by the girls when he ventures into the crowd. The girls hold up suggestive placards (such as an electrical outlet) at the appropriate moments, and Mark's dad, Robert Mothersbaugh, Sr., leers as he watches the game played out on his video monitor. All in all, more good clean fun.

Even the Ku Klux Klan appears in Devo's "Beautiful World."

Ma whips up some batter for the boys in "Whip It."

These two lovebirds appear as chickens in "Love Without Anger."

Devo is the band they want in "Girl U Want."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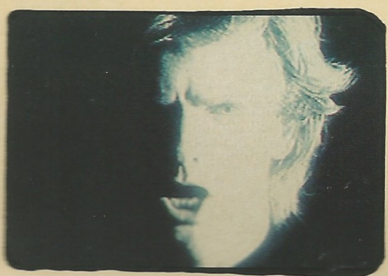
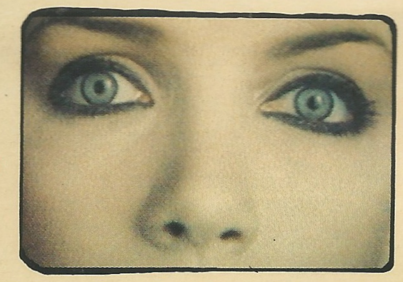


THE POLICE

David Bowie



EURYTHMICS

PAUL McCARTNEY

BILLY JOEL

pat benatar

DEVO